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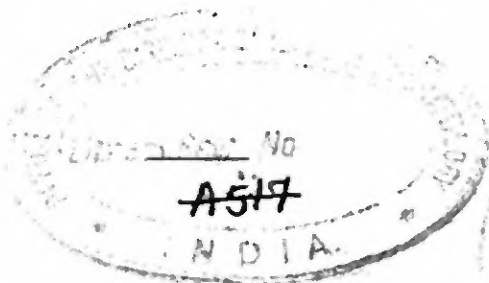
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CHHOI-CHHUNG.

A COREAN MARCHEN.

The following story is rendered freely and with some abridgment from a manuscript in my possession, but care has been taken to avoid any alteration which could injure its value as a document of Corean folk-lore. It has no author's or printer's name, and no date, but it belongs I should say, either to this century, or the last.

The folk-lore of Corea is to be regarded as a branch of that of China. The present story contains hardly anything that is specially characteristic of Corea, and the same may be said of nearly all the Corean literature which has fallen under my notice. The supernatural machinery of the Dragon King etc. is borrowed from the vulgar Chinese mythology known as Taoism, though it has nothing to do with Lao-tze or the remarkable classic with which his name is associated.

The strong animus against China which pervades this tale tends to prove that the Coreans have not quite the reverent affection for that country which some people would have us believe to exist.

A long time ago, in the days when Silla* was an independent Kingdom, there lived in that part of Corea a very learned man named Chhoi-chhuog. He was of good family, and had excellent abilities, but he had never been called to office, and led a life of retirement, until at last the King heard that he was descended from a former Minister of State and appointed him Governor of the city of Munchhaog.

* Corea formerly consisted of three Kingdoms—Koryŏ (whence our Corea), Silla, and Pékché, subsequently united into one, which since the end of the 14th century has borne the name of Chosŏn.

But this mark of the Royal favour seemed to give him little pleasure, much to the surprise of his wife, who asked him why he was dissatisfied. 'Strange things,' replied he, 'happen in this district of Munchhang. All the Governors who go there lose their wives and grown-up daughters in a mysterious way. The post is no doubt a good one, but yet it would be far better to get appointed somewhere else than to go to such an unlucky place.' 'You are quite right,' said his wife. 'Still you should remember that nothing takes place without a cause, and there is a divinity which presides over human affairs. If it is a man's fate to die young, he dies, and there is no help for it. And for my part, I have no faith in these stories of people being carried off mysteriously. Besides, this appointment will enable us to carry on the tradition of our ancestors, and reflect honour on our family, and we can hardly expect to have a second offer of the kind. What would you do if the Government refused you another post on the score that you have declined this one? But if you like, refuse the Governorship. Your resignation will probably not be accepted, and, in that case, I have a plan which will do away with all anxiety.'

It turned out as she expected. Chhoi chhung declined several times, but the Government would take no refusal. He thought at first of leaving his wife behind, and proceeding to Munchhang alone, but as she was childless, and they were very dear to each other, they could not bear to be separated, and it was finally decided that she should accompany him.

A lucky day having been selected, they set out upon their journey. They arrived safely at their destination, and Chhoi-chhung was at once installed in office, while his wife's first care was to procure an infinity of skeins of red silk which she joined together and fastened one end to her body.

One day while Chhoi-chhung was in the public office attending to his duties as Governor, clouds and vapours closed in from

all sides, a gust of wind shook Heaven and Earth, and it became so dark that a foot before his face he could see nothing. He had not recovered from his amazement at this sudden convulsion of nature when they sky cleared again and the slaves* came rushing from the inner apartments crying out with many tears that during the storm of wind and rain their lady had suddenly disappeared.

Chhoi-chhung was thunderstruck. He changed countenance, and hastily putting aside his work, hurried into the house. His wife was nowhere to be seen. The only trace of her that he could discover was the red thread which stretched out into the courtyard. He promptly armed some of his bravest and most intelligent clerks and underlings and set out with them to follow up this clew. It led them to the top of a mountain hard by, where it entered a cleft in a great wall of rock. Chhoi-chhung was delighted. He found that there was a door in the cliff, closed by a great stone, which they soon removed and then all went in. After going a long way, they came at last to a new world where the sun and moon shone brightly. There was here a splendid palace with a grim-looking gate leading to it, but no living creature, man, bird or beast was to be seen.

Chhoi-chhung and his men entered by this gate. Quietly approaching the palace, he peeped in by a window and saw numbers of women of rare beauty sitting in rows to right and left. Among them was his wife who was combing the hair of a Golden Pig which lay on her lap. His first feeling was of joy at finding his wife alive, but when he saw how she was employed, his anger and jealousy flamed up to heaven. He restrained himself, however; and waited to see what would happen.

* There are a number of slaves, male and female, attached to public offices in Corea. The lot of the latter, who are in many cases the wives or relatives of condemned political offenders, is a very miserable one.

When Chhoi-chhung's wife saw him at the window, she said to the Golden Pig—"I suppose there is nothing in the world that you are afraid of, and that you may live to the age of a thousand years."

The Golden Pig replied. "There is but one thing that I stand in fear of, and that is a deer-skin."

"A deer-skin is but a dead hide," said the lady, "how can it do you any harm?"

"Though it is but a dead thing," rejoined the Pig, "yet if any one were to spit on a piece of deer-skin and stick it on my forehead, I should die instantly without uttering a word."

The lady was rejoiced in her heart for she remembered that the thong of the bunch of keys which was fastened to the band of her skirt was of deer-skin. So she waited till the Golden Pig was asleep, and there quietly loosing the thong, spat upon it and applied it to the Golden Pig's forehead. When sure enough he died without even waking up from sleep.

The lady, delighted to see that the Pig was really dead, flung down his body from her lap, and opened the window outside of which her husband was standing. Then they left the palace hand-in-hand followed by all the captive women. But their minds were not quite at rest till they reached the rock-door which led to the outer world.

Six months after Chhoi-chhung's wife had the misfortune to be carried off by the Golden Pig, she gave birth to a child, a fine little fellow. But his father was far from pleased, for he most unreasonably suspected him to be the son of the Golden Pig. He ordered one of the official female slaves to take the infant and throw him away. She took the child in her arms and went out, but had not gone far when she came to a place where there was a worm lying outstretched on the road. The child pointed to it and exclaimed "There is the Chinese character for 'one' (—)." The

slave was greatly surprised, and returned to tell the Governor, but he reproved her sharply, telling her she was a silly woman, and sent her out again. This time the child saw a dead frog lying on the road and called out, "There is the character for Heaven (天)." The slave, hearing this, could not find it in her heart to abandon the child but carried it back and reported the matter to Chhoi-chhung, with the result that he was more enraged than ever, and repeated his order in the sternest tones. She was too much frightened to disobey, and taking up the child reluctantly, she wrapped him in costly garments and laid him down in the middle of the highway. The horses and cattle which passed by avoided treading on him, and at night female genii came down from heaven, and suckled him.

When Chhoi-chhung learnt that the child was still alive on the highway, he ordered his constables to go and throw him into a lotus pond. They did so, but the lotus leaves closed round him, and phoenixes and cranes drew their wings over him to protect him from the cold, while at night the female genii never failed to come down from Heaven and give him suck.

Two or three months passed in this way. The child grew so quickly that he now clambered on the rocks and went down to the sea-shore in his play. As he crept about, the imprints of his hands and feet became Chinese characters and when he cried, the sound of his weeping was like the chanting of Chinese poetry and so pathetic that none who heard him could refrain from tears.

When Chhoi-chhung's wife heard these things she could no longer contain herself. "If you will only consider," said she to her husband, "that our child was born six months after your handmaiden was so unfortunate as to be carried off by the Golden Fig, you will see how unfounded are your suspicions. And you must acknowledge that the Gods of Heaven and Earth have preserved his life until now in a miraculous manner. I beseech you

therefore let him be brought back." Chhoi-chhung was more than half convinced by his wife's pleading, but he feared to make himself a laughing-stock to his subordinates and people if he sent for the child and had him brought home after having exposed him to perish as the son of the Golden Pig.

But his wife had a plan for saving her husband's credit. She advised him to retire to his room and pretend illness, and then went to a sorceress whom she bribed to spread the rumour that the illness of the Governor was a punishment from Heaven for having exposed his own flesh, blood and bones on the seashore to perish. "Tell everybody," said she, "that if the Governor speedily seeks out the child and brings him back, he will recover, but if not, he will not only die himself, but the disease will become infectious, and of all the people of this district not one will be left alive.

When the people of Munchhang heard this, they went in a body to the Governor and with tears and lamentations told him what the sorceress had said. He pretended to be greatly surprised. "My own death," he replied, "would matter little, but it would be a grievous matter if for the sake of this child, all the people were to meet with such a calamity. Let him be brought back."

Some of his officers at once took a boat and went to the place from which the sound of chanting verses came. There they saw the child sitting on the top of a lofty rock which they could not climb. So they called out to him from below. 'Your father is very ill and wishes to see you. Make ready and come quickly.' The boy answered. "It is true that duty requires that a son should go at once to visit a sick father. But my father has refused to acknowledge me as his son, and has exposed me to periah. Go back and tell him this from me. 'In ancient times there was a merchant of Yangchai in China who gave the King of Tsin a beautiful woman. Six months latter she gave birth to a son. But this child was not disowned by the King of Tsin, and he eventually became

the Emperor of 10,000 chariots.* But in my case there is no room at all for my father's suspicions that I am not his son. Look too at my ears and eyes. Have they any resemblance to those of a pig? But if my father has abandoned me, Heaven has granted me its protection. I will not go back with you."

"What is the name of this island?" asked the officers. "It is Pig Island," replied the child. "Go away quickly, and come here no more."

When the officers returned, they told all this to the Governor, to his infinite astonishment and sorrow. In remorse for his cruel behaviour, he set out himself for the island, escorted by numbers of his people, and called the boy who came and with tears made obeisance before him. Taking him by the hand, he said 'How can a young child like you support yourself here all alone?' The boy again made obeisance and said 'It was doubtless by Heaven's will that Your Excellency was unable to acknowledge me as your son and banished me to this distant spot and this is no reason for me to hate my parents. But Heaven has given me protection and has preserved my life until this day.' Chhoi-chhung replied, 'This was all my fault and I am now sorry for it. I hope you will now come back with me.'

The boy said, 'It is of course the duty of a child to obey his parents. But I would ask you to allow me for a while to be my own master and to let me see the world. My mother need have no anxiety on my account. And if you will, build me a dwelling in this place and let it be called the 'Moonahioe Terrace,' with a tower, to be named the 'Prospect Tower.'

Chhoi-chhung, seeing from the boy's appearance and language that he was no ordinary mortal, felt that it was Heaven's will that he should yield to his wishes. He ceased to urge him to return to

* I. s. of China.

Munchhang, and built him a dwelling and tower as he had desired.

At this time the child was three years of age. He continued to live in the 'Prospect Tower.' Days and months passed. He was given from Heaven a magic iron wand and numbers of heavenly officials came down from the sky daily and taught him to write the Chinese character as well as many magic arts*. When he was taught one character he knew one hundred: when he was shown one magic art, he could practice a hundred. The iron wand became red hot from constant use.

Every day the Heavenly officials chanted with him Chinese verses which they had composed with an entrancing sound which was diffused far beyond the rainbow-coloured clouds which gathered over the Tower, while a perfume spread abroad from it for one hundred li. All who saw or heard were lost in wonder and admiration.

Now the Emperor of China was one day in the garden behind his palace looking at the moon when suddenly there was borne to his ears on the wind from afar a noise as of some one chanting poetry.

He inquired of his courtiers where this sound came from. 'Since last year,' they replied 'whenever the moon is at the full, a sound of chanting verses is heard faintly on the wind. It comes from the land of Silla.' The Emperor wondered greatly, and said, 'How is it possible that in so small a Kingdom there should be so divinely strange a talent?'

The next day he instructed his Ministers to select two or three of the wisest scholars in the Empire and send them to the land of Silla to see what talent might be found there. This mission was

* This reminds us of the association of grammar with magic in the popular fancy in Europe during the middle ages.

confided to some of the most celebrated pundits who at once took a ship, and set sail for Silla.

On arriving off the coast of Munohhang, they saw there only a small boy who was sitting on a raised terrace chanting poetry. They brought their ship to land below the place where he sat, and said to him. 'You make verses very cleverly.' The boy answered 'Why should not I?' 'Can you also cap verses?' continued the Chinese scholars. To this the boy replied, 'I will, if you will give me the first line.' Upon which the Chinese scholars composed the following, chanting it aloud:—

'See! our oars transfix the moon beneath the waves.'

The boy at once added,

'While the ship bears down the sky amid the sea.'

The Chinese pundits were lost in wonder, but further to try his talent, they composed this line.

'Sea-birds to the surface rising, plunge again.'

Whereupon the boy chanted in reply,

'Hill-clouds in the distance severing, join once more.'

The Chinese scholars finding that in verse he was not to be worsted, next tried him in prose. So they said—"Why do birds and rats say '*chak-chak*'?" To which the child answered 'Why do pigs and dogs say '*meung-meung*'?' At this, the Chinese scholars laughed loud and said—"A dog says '*meung-meung*' it is true. But who ever heard the *meung-meung* from a pig? There you are wrong. The boy in his turn laughed and said—"It is true that a bird chirps *chak-chak*. But who ever heard the sound *chak-chak* from a rat? What you said was absurd, so I framed my question to match it.'

The scholars thought this very wonderful. They inquired from him his age and name and were told that he was the son of Chhoi-chhung of Munchhang and that he was now eleven years

old. He then dismissed them saying, "Now that the sun has gone down, I am going to remain here."

The Chinese scholars looked at one another wonderingly. 'If even the small boys in this country are so accomplished,' thought they, 'what numbers of erudite literati there must be. We had better return to China without delay.' So they turned their ship's head homewards, and returning to China, made their report to the Emperor, who was greatly astonished and said to his Ministers, "This land of Silla is so productive of able men, that it must naturally have a contempt for the Great* Country. Now I have a plan by which I will try them and find a pretext for invading Silla." So he took a hen's egg, and wrapping it in cotton wool, enclosed it in a stone casket. This he placed in a copper case and filled the chinks with bees-wax so that nobody could open it and find out what it contained. He then despatched it to the King of Silla with the following message:—

"Your country, having so many learned scholars, treats the Great Country with contempt and is deserving of the severest punishment. But so far we have treated you with indulgence, and you may be pardoned altogether if you can find any one who can reveal the contents of this stone casket. Otherwise condign punishment awaits you."

Judge of the astonishment of the King of Silla when this message was delivered to him. He at once assembled all his Ministers and summoned to him all the most learned scholars in the land. The highest honours and a gift of a thousand pieces of gold were promised to the man who should compose a stanza on the contents of the stone casket. But none of them had the least idea of what it contained.

Now Chhoi-chhung's son had by this time left his dwelling on

* The Koreans speak commonly of China as the Great Country, and of Corea as the small country.

'Moonshine Terrace' and had come to the capital in the disguise of a mirror polisher.* One day while going his rounds, shouting the cry of his trade, he chanced to pass by the residence of Minister Na, a loyal and upright man, and a wise gentleman. He was wealthy too, and had one daughter named Unyŏng (cloud-luxuriance) whose beauty was so radiant that when they saw her, the fish sank to the bottom of the water, and wild geese fell from the sky, while the moon hid her face, and the stars blushed for shame.

She happened to bear the cry 'Mirrors to polish,' and having a mirror which needed burnishing, she sent her nurse out with it. The nurse called the boy to her and gave him the mirror, but while he was polishing it, he caught sight of Unyŏng who was peeping out by the half-open lattice, and fell deeply in love with her. Then he purposely rubbed the mirror so hard that it broke into two pieces. "Oh! you boy! what is to be done now?" exclaimed the nurse. The boy pretended to cry, and said 'I have spoilt the mirror, and can only beg that I may be allowed to redeem its value by entering this house as a slave.'

When the Minister was told this, he came into the outer court and calling the boy to him asked him his name, whose son he was and where he lived. "I lost my father and mother when a baby," he replied, "and I do not know their names nor where they lived. I myself have no name?" The Minister then said, "I agree to take you as my slave, but you must have a name. I shall call you the Slave of the Broken Mirror."

It was the business of the Slave of the Broken Mirror to feed and look after the horses. Every morning he got up at daybreak and taking the horses out of the stable, drew them up in a line on the road. Then he mounted the foremost one, and the rest all

* Mirrors in the East are made of metal, and require frequent polishing to maintain their brightness.

followed to a broad meadow where they took their pasture. Under his charge the vicious horses were quiet, and the lean ones grew daily fatter. The neighbours, observing this, went to see how the Slave of the Mirror tended his beasts. He simply took them to the meadow and left them to graze while he sat down in a grove and composed verses. Meanwhile green-coated youths came down from Heaven, and in their play looked after the horses until the sun went down, when they all ascended again. Then the horses assembled of themselves, and with their heads bent down came and stood before the Slave of the Mirror. This took place every day, to the wonder of those who witnessed it.

When Minister Na's lady heard these things, she admired greatly, and said to her husband. "This boy is surely no ordinary mortal. Take him from the drudgery of the stable and let him have some light duty in the house." The Minister agreed, and gave him charge of the flowers in the garden, a change with which the Slave of the Mirror was greatly pleased. At night divine youths came down from Heaven and transplanted into the Minister's garden flowers from Paradise which they watered and tended carefully. Before ten days had passed, all the flowers wore brilliant colours and diffused an unwonted perfume, while phoenixes and cranes came and built their nests among them.

Now Unyōng wished to go into the garden to see the flowers but, while the Slave of the Mirror was there, she was ashamed to do so. He knew this, and one day asked the Minister for three days' leave to visit his native place which he had not seen for a long time. Having received permission to go, he concealed himself in the garden. Unyōng hearing that the Slave of the Mirror had gone away, went out into the garden and sauntered among the trees. Then she composed and sang this verse:—

"The flowers are laughing before the balustrade,

But their voice cannot be heard."

No sooner had she finished than the Slave of the Mirror chanted a couplet to match hers:—

“The birds are lamenting within the grove

But their tears may not be seen.”

Unyōng blushing deeply, turned away and went into the house.

Now many days passed without either the King of Silla, or his Ministers, or the learned men whom they had summoned to their assistance being able to solve the riddle of the stone casket, and the King was in sore distress of mind. At length one of his Ministers said: “No ordinary man can discover this, but only some one of unusual genius, familiar with the operations of the Yin and Yang* throughout the four seasons of the year. But where is such a one to be found?” Then another courtier said: “Minister Na is learned in astronomy and geomanacy, and he can surely find the answer.”

The King thereupon sent for Minister Na and said to him “You, who are a pillar of the State, are unquestionably able to ascertain the contents of this stone casket. Do so without delay and save the Kingdom from a great peril. But if you fail, ruin is in store for yourself and all your relations of the nine degrees.”

Minister Na took up the casket and returned home with it. When he told his news, the whole household was thrown into despair, and all was confusion and alarm. Unyōng refused food for several days and on her jewel countenance there was an expression of one thousand griefs and ten thousand sorrows. She was standing before a Mirror near the windows of her chamber when the Slave of the Mirror passed outside saying as he passed: “He who has the bright flowers in his charge will release you from anxiety.” Unyōng looked out and seeing that it was the Slave of the Mirror, wondered greatly.

* The male and female, or positive and negative principles of nature according to Chinese Philosophy.

One day the Slave of the Mirror said to the nurse. "Why should our master be so distressed in mind? I know what is in the stone casket." She replied: "Everybody in the house is in the greatest despair. You are only a child, it is true, but you are old enough to have more sense than to make a jest of our grief." So she paid no attention to what he said. After this, every time that he met her, he said: "You despise me and will not condescend to ask me what is in the casket, but you will never learn in any other way." The nurse at last told the Minister, but he put no faith in the boy's assertion and treated it as a childish jest. His wife, however, persuaded him to send for the Slave of the Mirror and to hear what he had to say. So he called him in, and making him stand before him, inquired whether it was true that he knew what was in the stone casket. "It was only in jest that I said so," he replied, upon which the Minister told him to be gone. As he went out he muttered to himself in the hearing of the nurse: "If he makes me his son-in-law I will tell him. But since he treats me with contempt and makes me stand outside while he asks his questions, why should I not mock him?" The nurse, hearing this speech, reproved him. "You silly boy," said she, "why do you say things which may cost your head." "It is true" replied he, "that I am a slave and that he is my master. But I am not base-born, and could not make a jest of so grave a matter." The nurse kept this to herself and did not report it to the Minister or his wife. But time passed, and the day at length approached when an answer must be given to the King. Every one was in despair and the nurse could remain silent no longer. She went to her mistress and told her what the Slave of the Mirror had said. The Lady was silent, but when she thought how urgent the matter was, she told her husband and advised him to send for the Slave of the Mirror and question him again, using persuasion, and inviting him to sit down.

The Minister did so, but he could not bring himself to offer the Slave of the Mirror his daughter in marriage. The only reply he got was that this was an important secret which must not be revealed without sufficient cause. When the Slave of the Mirror had withdrawn, Unyŏng came in, and throwing herself at her father's feet and weeping bitterly, said I, the small woman, have discovered that the Slave of the Mirror is not really of low birth, though for some reason he has seen fit to take service with us. Do not grieve, but give me to him, if this will avert a great calamity to all of us. I know that a young girl should not use such language, but at such a time, is modesty the only thing to be considered? Why should I care for the censure of the world when my father's life is in danger? If the Slave of the Mirror really knows what is in the casket, you will gain great honour and I, the small woman, will avoid the reproach of unfilial conduct. I beseech you, father, consider well what you ought to do."

The Minister was struck with the justice of his daughter's words. He patted her on the back, and praised her, saying. "Ah, my child, though you are only a girl, you have the heart of a man." Then he sent again for the Slave of the Mirror, and made him sit down close beside him. "I see" said he, "that you can be no common person. Tell me truly who your parents were." The Slave of the Mirror at length told him the whole truth from first to last, to the Minister's great delight. And now tell me, he continued, what is in the casket, and I will give you my daughter, and hand over to you all my property. Let me know quickly and relieve me from anxiety." "Of course I know what is in the casket, replied the Slave of the Mirror with a smile, but it would be imprudent of me to reveal it just at present."

When he left the Minister, he went to the nurse, and said to her. "When he has given me his daughter to wife, I will tell. But if I were to inform him at once, he might not keep his word to me.

It will prevent future trouble, if I refuse to speak until he does so."

When this was reported to the Minister he consulted with his wife, and they agreed to celebrate the marriage at once. That same day a feast was prepared and the ceremony performed in presence of the assembled relations. Truly it was a Heaven-made union. The marriage salutations were exchanged, the wild goose was sent, and the newly-married pair promised each other to live together in harmony for one hundred years. They were like two mandarin ducks disporting themselves on the green waters or a pair of kingfishers which had built their nest on a branch of lotus.

That night Unyōng had a dream, in which she saw two azure dragons coiled up over the stone casket while Mr. Chhoi* stood by looking on. She started from sleep and finding that it was daylight, awoke her husband. Her father was already up, and was standing outside the window. Mr. Chhoi put on his cap and dress and went out to join him. "The day is getting on" said the Minister, "tell me quickly what is in the casket, and end my doubts and anxiety." Mr. Chhoi took a pen and inkstone, and wrote these verses which he handed to the Minister with a smile.

Rounded the sphere,
This marble case doth hold :
Half crystal clear,
And half is yellow gold,
The bird that knows
The watches of the night :
Life in it glows,
Though now 'tis silent quite.

The style of this composition, enblime as the convolutions of a dragon, delighted the Minister and his wife, and indeed the whole

* He is no longer a slave, but is called by his surname.

† A slave goes bareheaded.

household, both young and old. But the Minister still doubted. "The verses are very beautiful," said he to his wife, "but how are we to know whether they truly describe the fact." Theo Unyŏng said. "Last night I had a dream, when I saw my husband open the casket and look to see what it contained. I looked too, and saw a hen's egg which was just being hatched." The Minister was rejoiced to hear this confirmation of his son-in-law's verses. "In that case," said he, "there can be no more doubt about the matter." So he set off to the Palace at once, taking with him of course the casket and the verses.

The King was much pleased, but could not feel sure that the verses, beautiful as they were, really told the truth. He wanted to open the casket, but his Ministers advised him that it must not be opened until it was sent back to the Emperor of China. An envoy was accordingly appointed to take the casket to Chiao with the answer which Mr. Chhoi had composed.

When the Emperor of China read the verses, he was greatly incensed, and exclaimed, "The first stanza is correct. But the second is false, for it can only mean a chicken. This is an insult to China and must be severely punished." On reflection, however, it occurred to him that many days having passed since the egg was placed in the casket, it might have become hatched, if kept in a warm place. The casket was opened, and a live chicken hopped out, to the great wonder of the Emperor and his Court. "In that small country," he exclaimed, "how can there be such celestial talent?" Then he called his most learned men, and showed them the verses. "No such genius," said they with one voice, "has appeared either in ancient or in modern times. If the Small Country produces such talent, they will surely despise the Great Country. We would advise your Majesty, therefore, to command the King of Silla to send you the poet who has written them. You can then

submit him to all manner of trials, and retain him as a hostage for his country's good behaviour."

When the King of Silla received this command, he was filled with anxiety. Summoning to him Minister Na, he told him that the Emperor had sent for the author of the verses, and that he must prepare to start for China immediately. The Minister explained that it was not he who was the author of the verses but his son-in-law, a boy of thirteen years of age.* "But it is impossible to allow him to go," added he, "I must go instead."

When Minister Na went home, he told his wife all that had passed, and she agreed with him that so young a boy could not be sent on a voyage across the sea of ten thousand li. But Mr. Chhoi declared that he must go to China himself. "If the Minister goes," said he, "the Emperor will put him to all manner of trials and examinations, and if he did not answer rightly, calamity would surely befall him. But if I go, I shall come back safe." The Minister was still reluctant to let Mr. Chhoi encounter the dangers of so long a journey. "I am old," said he, "and even if I lost my life there would be no great cause for sorrow. But if Mr. Chhoi went, how could I live with my daughter's grief constantly before my eyes?" Then Unyŏng said, "My husband's ways are not the ways of common men. His learning and courage are extraordinary and I feel sure he will return safe. Put away anxiety and tell the King that he will go."

The Minister reluctantly gave his consent and going to the Palace, told the King that Mr. Chhoi was ready to go to China. "He is young in years," said he; "but he will not disgrace his country." The King was pleased to hear this and ordered Mr. Chhoi to be introduced. "I should have already sent for your son-in-law" said the King, "had it not been for this threatened invasion, which has given me so much anxiety."

* A very common age for marriage in Corea.

When Mr. Chhoi entered the royal presence, he prostrated himself on the ground and thanked His Majesty for the honour of being admitted to his presence. "What is your name," inquired the King, "and what age are you?" "My name is Chhoi Chhi-wön" was the reply, "and I am thirteen years of age." "Do you know" continued the King, "what questions will be put to you by the Emperor, and how to answer them." "Let not your Majesty be anxious," replied Mr. Chhoi, "I know that I shall be able to answer any questions that are put to me."

Then the King came down from his throne and taking Mr. Chhoi by the hand, promised him that during his absence he would take care of his family. He also ordered an outfit to be provided him, but Mr. Chhoi refused to accept anything, and only asked that he might be furnished with an official cap fifty feet high, having at each side projecting horns of the same length.

A lucky day for sailing having been chosen, Mr. Chhoi went to the Palace and took leave of the King. Then he went back to his house, and bade farewell to Minister Na and his lady, who were overcome with grief, and could only say, "Go in peace, and return to us soon." To his wife Mr. Chhoi gave a stanza he had composed for her, to which she also replied in verse. Pearly drops trickled down her lovely cheeks. "Be careful of yourself," said she, "may you have a favourable voyage to China, and may you return to me in safety. He tore himself away, and went down to the water's edge, where all the court officials had assembled to shake him by the hand and bid him farewell. He took leave of all the principal Ministers one by one and going on board his ship, set sail for China.

As they sailed over the sea, they one day came to a place where their ship turned round and could not be made to go any further. Then Mr. Chhoi said to the sailors, "The ship does not go on. What is to be done?" "Underneath that island," re-

plied they, "there lives a Dragon King* who by his magic power holds fast the ships which pass this way, and will not let them move until sacrifice is done to him." Mr. Chhoi then ordered the sailors to make the ship touch at the island, and landed all by himself. He had not gone far when a young man in scholar's garb came forward, and made obeisance to him with folded arms. Mr. Chhoi returned his salute and asked him who he was. "My name is Imok," replied he, "and I am the second son of the Dragon King who guards these waters. My father, hearing that a scholar whose name is known all over the world was passing this way, has sent me to invite you to his Palace." Mr. Chhoi answered, "But the Dragon King dwells in a Palace under the sea, whereas I am a man of the filthy upper world; how can I go to him?" Imok then said, "Elder brother, if you will only get on my back and close your eyes, we shall arrive there in the twinkling of an eye." Mr. Chhoi obeyed. There was a sound of rushing wind, but only for a moment. When Mr. Chhoi opened his eyes he saw before him a magnificent palace built of crystal, and the King standing at the gate to receive him. They all went in together and found a banquet ready prepared. The food and drink was such as is never seen among mortal men, and no words can describe the splendour of the table utensils.

Mr. Chhoi thanked the King for his great kindness in inviting to the spirit land an idle scholar of the upper world. "I have a blockhead of a son," replied the King, "who needs instruction in writing; I hope you will remain with us for a few days and give him some lessons in composition." Mr. Chhoi could not refuse. He staid for several days during which he taught Imok how he should study, and then asked leave to take his departure. The

* The Dragon King, the Jade Emperor and other supernatural machinery of this story belong to the Taoist mythology which is only another name for the popular mythology of China.

Dragon King then ordered his son to accompany his elder brother Chhoi and to convey him safely past the dangers of his journey. They accordingly set out together. When they reached the place where Mr. Chhoi had left his ship, they found the sailors sitting on a rock weeping and lamenting, but when they saw him approach they ran joyfully to meet him. "Where have you been all this time?" they exclaimed. Lord * Chhoi told them he had gone to the Dragon Palace, and that the King had been so hospitable that he had not been able to get away sooner. "No sooner had you gone up the mountain to sacrifice," said they, "than a furious wind sprang up, and the waves surged heaven-high. The light of day was darkened, and it was not till a long time after that the weather became clear and the billows subsided. We felt sure that your sacrifice had miscarried, and that some dreadful calamity had befallen you. Mr. Chhoi explained to them that this convulsion of nature marked the time when he became changed into a spirit in order to enter the Dragon Palace.

When they put to sea again, clouds of bright rainbow tints gathered over the mast, and for several days they had a fair wind which made the ship fly on like an arrow. At length they came to Bull-ear Island where by reason of a very great drought all the trees and herbs had become withered up, and the inhabitants reduced to the last extremity. When they heard that an envoy from Silla had arrived, they all, old and young, came and knelt before Lord Chhoi, beseeching him, and saying, "All the people of this island are in danger of death by starvation owing to the great drought. We beg you, Illustrious Sir, to pray for rain,† and thereby preserve

* At this point of the story the original author has thought fit to promote his hero, calling him by a title more suited to his dignity as ambassador, and which corresponds very roughly to Lord.

† Praying for rain in time of drought is one of the duties of a Korean Governor at the present time.

our lives." And they all with one voice broke into loud lamentations. Lord Chhoi was touched by the sight of their misery, and turning to Imok, said, "Was there ever anything so cruel? Could you not, for my sake, make a sweet rain to fall for a while?" Imok replied, "Though I have not the Jade Emperor's* sanction, yet I will do so, since you request me." Accordingly he went ashore, and disappeared among the hills. Presently dark clouds began to gather, the earth shook with thunder, and a great deluge of rain came down, which in a short space of time flooded all the low-lying ground. But scarcely had Imok returned to the ship, when the sky became blacker and the thunder louder than ever. Imok, who was prepared for something of this kind, swiftly changed himself into a serpent, and coiled himself up under Lord Chhoi's seat. Then the Thunder-God came down from the sky, and said to Lord Chhoi, "By order of the Jade Emperor, I have come to slay Imok. Be pleased to get up, and stand aside for a little." "But for what offence has he incurred punishment from Heaven," inquired Lord Chhoi. "The people of this island," replied the Thunder-God, "have failed in their duty towards their parents and in love for their brothers and sisters. They have neglected to pick up the grain which had fallen to the ground and flung away the residue from making chang † and rice-beer. For this Heaven visited them with a drought. But Imok has presumed, on his own authority, to give them rain." "Then the fault is mine, and not his," said Lord Chhoi. "For it was I who persuaded him to pray for rain when I saw the people of this island perishing miserably. Slay me, then, and not him." "The Jade Emperor instructed me," said the Thunder-God, "not to slay Imok if the rain had been caused by his companion Chhoi Chhi-wŏn." And he disappeared from sight, upon

* The Jade Emperor is the Supreme Being of the Taoists.

† A kind of condiment made by fermentation of a bean, in universal use throughout the Far East.

which the weather became fine as before.

Imok then resumed his original form, and thanked Lord Chhoi for saving his life. "You can be no mere mortal" he added, "what crime did you commit when in Heaven that you were punished by banishment to earth?" "I was a chamberlain," answered Lord Chhoi, "in attendance on the Jade Emperor, and I falsely reported that some flowers in the Moon-Palace had blossomed, when they had not. For this I was exiled to earth. But you are of Dragon race and can transform yourself at will. May I see an example of you art?" "I would do so willingly," replied Imok, "but I fear to terrify you." "Why should I fear to see your change of shape," said Lord Chhoi, "when I was not frightened by the dreadful Majesty of the Thunder-God?" Imok accordingly went away in among the hills and straight-way returning in the form of a yellow Dragon, hovered in the air over Lord Chhoi and called to him with a loud voice. Lord Chhoi had need of all his courage when he saw so fearful and dangerous a creature.

Here Imok took his leave. In his form of a yellow dragon, he spread out his folds and spoke to the winds and clouds in a thunderous voice which made Heaven and Earth to tremble. On his path, all the leaves of the trees were shaken to the ground.

Lord Chhoi, having parted with Imok, proceeded alone on his way to China. He ordered his sailors to make haste with their oars, and so ere long they arrived at West River. Here an old woman appeared all of a sudden at the ship's bow, and said to Lord Chhoi, "I have been expecting you for a long time. Drink this rice-beer." She also gave him some cotton wool steeped in chang.* "This may seem a trifle," said she, "but you will find it useful. Be careful not to waste or lose it." So saying, she disappeared from sight.

Day after day they pursued their voyage, and at length came

* See above, page 22.

to the Island of Neung-wön where they found an old man sitting on the river-bank. He called to Lord Chhoi, and said, "Where are you bound for, learned Sir?" "To China," replied Lord Chhoi, "If you go to China," continued the old man, "you will be exposed to great danger, and will hardly return in safety." Lord Chhoi bowed low, and asked him how that might be. "When you have gone on for five days more," said the old man, "you will see a beautiful woman sitting by the river-side holding a mirror in her left hand, and in her right a jewel. Address her with the greatest respect and she will reveal to you all that is to befall you." Hardly had he said these words, when he vanished from sight, to Lord Chhoi's no small wonder.

For five days more they went on without stop or stay, and then, as they had been told, saw a beautiful damsel sitting on the river's bank. Lord Chhoi went up to her, and saluted her courteously. "Where are you going," said she, "and what is your business?" Lord Chhoi told her, and she then said to him, "When you go to China, the Emperor will want to do you a mischief. At each of the eight palace gates you will be put to strange trials, and you must not be off your guard for a single moment." Then, taking some talismans from a brocade pouch, she added, "When you come to the first gate, throw down the green talisman, at the second throw down the red talisman, at the third, the white talisman, at the fourth, the black talisman, and at the fifth, the yellow talisman. At the other gates, questions will be put to you hard to answer, but if you answer them aright the dangers which threaten you will be averted." Before she had finishing speaking, she became invisible.

When Lord Chhoi arrived at the capital, he was met by a man in scholar's garb, who said to him. "The Sun and Moon are suspended from Heaven, but from what is Heaven suspended?" Lord Chhoi replied, "The mountains and waters rest upon the

Earth, but on what does the Earth rest?" To this the scholar was unable to give any answer. Seeing that he had to do with a man of great talent he inquired who he was, and went and reported his arrival to the Emperor.

Then at each of the gates of the Imperial Palace, extraordinary preparations were made for Lord Chhoi's destruction. At the first gate, a deep pit-fall was dug: at the second there was to be a terrific crash of discordant music: at the third, an elephant was concealed behind a screen of rich embroidery. Lord Chhoi was then invited to come in. He put on his fifty feet official cap, and presented himself at the gate, where the projecting horns caught so that he could not enter. Looking up to Heaven with a smile, he said, "In our Small Country, the Palace Gates are high enough to admit me, how is it that the Palace Gate of the Great Country is so low?" When the Emperor heard this, he was ashamed, and ordered the gate to be pulled down so that Lord Chhoi might be admitted. Lord Chhoi then entered, and flung down the talismans one after another, as the maiden had told him. When he flung down the third talisman, it suddenly became transformed into a serpent, which fastened itself to the elephant's trunk, so that he could not open his mouth.

All the dangers of these gates having been surmounted, Lord Chhoi came to a place where there were several tens of learned pundits standing in line to right and left who vied with one another who should put him the most difficult questions. But he answered them all in verse, freely as flowing water, without the smallest hesitation or delay. Then they looked at him in amazement and vied with one another who should pay him the most elaborate compliments.

Now when the Emperor heard that he had entered safely, he wondered greatly, and ordered Lord Chhoi to be admitted to his presence. Lord Chhoi prostrated himself a long way from the

Emperor, but he was invited to come forward and to take a seat on the raised dais beside him. "Are you really the person who discovered the contents of the stone casket?" asked the Emperor. Lord Chhoi answered that he was. "What noises and what strange sights did you observe," further inquired the Emperor, "as you passed through the palace gates?" Lord Chhoi replied that he had noticed nothing unusual. The Emperor then sent for the musicians and asked them why they had played no music when Lord Chhoi entered the Palace. The guardians of the gates then said that they had prepared discordant music and fearful sights, as directed, but that a number of men in red garments with iron staves in their hands had told them to desist, as an honourable guest was expected, and they must not make a disrespectful noise.

The Emperor then proposed to Chhi-wŏn* all manner of difficult subjects for composition in verse and he replied on the spot by making hundreds of suitable stanzas. Each letter was gold and embroidery, each line was jade and precious stones. The style of composition, vast as the ocean, extorted the admiration of the Emperor and his Court.

To try him farther, the Emperor next placed in a bowl some poisoned rice on the top of which he laid four grains of unhulled paddy. For condiment, oil was set before him.

When Lord Chhoi saw the 'four grains of unhulled rice,' he knew at once that they stood for 'who are you,' the Korean words for these two phrases being the same. So he raised his voice to its highest pitch, and shouted, "I am a scholar of the Land of Silla, and my name is Chhoi Chhi-wŏn," to the Emperor's great amusement and admiration. 'But what a pity,' continued Lord Chhoi,

* Chhi-wŏn is the personal (our Christian) name by which the Emperor would address Chhoi as an inferior.

"that in the Great Country you have no chang to eat with your rice." In the Small Country, we use chang as a condiment, and not oil."

The Emperor, seeing that Lord Chhoi left untasted the rice which had been set before him inquired the reason. Lord Chhoi replied, "Your servant's country is only a Small Country, but it is ruled by law. If I were guilty of an offence, I should deserve punishment, more or less severe, according to its heinousness. In our country we do not put to death innocent subjects of another State by secret treachery." "What do you mean?" said the Emperor. Upon which Lord Chhoi answered "A bird, sitting on the roof, has told your servant that this rice is poisoned and would be death to any one who partook of it." The Emperor smiled. "You are really a Heavenly Spirit," said he, and ordered a rich banquet to be set before him.

After this the pundits of the Emperor's Court all assembled, and challenged him to a competition in writing verses. But there was none of them who could at all compare with him. This made the Emperor very angry and he banished Lord Chhoi to an uninhabited island, where no food of any kind was to be had. But Lord Chhoi sucked the cotton wool dipped in chang which the old woman had given him and felt no need of more substantial nourishment.

Many days passed, and at length a scholar who had been sent by the Emperor to see what had become of him came and called 'Lord Chhoi.' Lord Chhoi knew what he had come for, so he made answer in a feeble voice, bringing out his words with difficulty. The messenger then departed, and on his return to Court informed the Emperor that Chhi-wōn was nearly dead, for he had hardly replied to him in a feeble voice. "In that case he cannot long survive," said the Emperor, and he and his Court were delighted at the news.

Now at this time Envoye from the barbarians of the South, on their way with tribute to China, touched at the island where Lord Chhoi had been abandoned. Here they saw a crowd of scholars with Lord Chhoi in their midst, chanting verses. A cloud of all the colours of the rainbow had gathered over them. Lord Chhoi gave the Envoys a verse which he had composed and asked them to present it to the Emperor when they arrived in China. When the Emperor saw it, he exclaimed, "This is beyond a doubt the writing of Chhoi Chhi-wŏn. It is now three years since he was left on that island. How can he have been kept alive all this time?" Wondering greatly how this could be, he sent another messenger to see Lord Chhoi and make report how he was. When the messenger arrived at the island, he saw him under a fir-tree taking his ease in company with a number of youths in green garments. A white deer was standing beside him. The messenger called out in a loud voice 'Chhi-wŏn.' "What man are you," replied Lord Chhoi, "who dares to call me by my name? Of what crime, have I, the Envoy of a foreign state, been guilty that I should be abandoned on a desert island, and treated with such contumely? Go back and say so to your Emperor."

The Emperor was greatly astonished, and said, "Truly he must be a Spirit from Heaven. Go again and invite him courteously to come to me."

This time the messenger delivered to Lord Chhoi a written invitation from the Emperor. He bowed repeatedly on receiving it, and said, "The great officials of China enjoy high rank but they do not practice learning; they are small men who use flattery to their sovereign. How can they last long." So saying, he flung a talisman to the ground, which became straightway changed into an azure dragon which took Lord Chhoi on its back, and springing into the air, soared across the sky. The

messenger took to his ship in terror, and hastened away with all the speed of his oars.

Lord Chhoi were courteously received by the Emperor, who inquired after his welfare and said to him, "All the land under the sun belongs to me, and you are therefore one of my subjects. Will you not stay in China, and serve me?" Lord Chhoi drew a talisman from his sleeve and flung it into the air. It immediately became changed into a rainbow, on which Lord Chhoi took his seat and said, "Does this place too belong to your Majesty? Your Majesty's Ministers and servants," continued he, "are all small men, whose service is flattery and there is not a single loyal true hearted man among them. How should I become one of them?" The Emperor blushed for shame, and the faces of his Courtiers turned to an earthy pallor as they looked at one another. After this time, he was treated with invariable respect and courtesy.

One day Lord Chhoi said to the Emperor, "It is a long time since I left my own country, and I would now ask leave to take my departure." The Emperor was loath to let him go, but could think of no excuse for detaining him longer. So Lord Chhoi bade him farewell, and taking a talisman from his sleeve, threw it on the ground. It was at once turned into a green lion, which took Lord Chhoi on its back and soared away through the air while the Emperor and his Court looked on in the greatest amazement.

Ungyong's joy was great at the return of her husband, but it was clouded by the news she had to give him of the death of her father and mother whom they both lamented deeply. She herself had changed greatly during his absence. Her hair was white, and she had become an old woman. But Lord Chhoi gave her an elixir from the Spirit Land which in the space of one night made her a blooming girl again with a complexion like the peach-blossom.

Now Lord Chhoi said one day to his wife, "The things of

this world are always changing, and it is a filthy place, unfit for us to dwell in. Let us give up all our worldly possessions and go away from here." So they seot for the Minister's relations, and gave over to them all their property, and the charge of the sacrifices to their ancestors. Then golog out from the hous', they suddenly vnoished from sight to the wonder of all beholders. They went to Monot Knya and returned no more.

In the years Chōng-tōk (1506-1621), however, a woodcutter went up this mountain driving an ox before him and carrying his hatchet in his hand. There he fell in with a scholar who was sitting under a firtree playing gohang with a number of priests who were assembled round him. He stood for a while leaning on his axe and watching their game, until the handle of the axe, eaten by worms, gave way. He looked up startled and saw that it was already murning. Then the scholar offered him some cotton wool steeped in chang which he put to his lips and tasted but did not swallow. "If you will not eat it," said the scholar, "depart from here at once."

The woodman went to the place where he had tied up his ox, but there was nothing left of it, but some white bones. All the flesh had rotted away, and become earth. Surprised and bewildered, he made his way home where he was told that the master of the house was dead and that the three years' mourning for him was just ended.

The woodman then knew that the scholar whom he had met on Mt. Kayn could be none other than Chhni Chi-wōn. He afterwards went up the mountain and sacrificed to him, when his face appeared for a moment like a shadow and he was no more seen.

SOME TALES FROM THE UJI SHUI MONOGATARI

About the time that England was being torn in pieces by the rivalries of the Saxons and Normans, that is to say more than eight hundred years ago, there lived at the court of the Mikado, an official of an enquiring turn of mind, named Minamoto no Takakuni. This man was in the habit of retiring from the court during the summer and spending the hot months in the rooms attached to the temple of Uji near Kioto.

There, we are told, he was to be found dressed in a *négligée* style, lying on the mats, watching the passers by whom he would frequently call in, requesting them to tell him a story. And as the passers by were of varied ranks of life so the stories also varied, "some are noble, some are sad, some are dirty, some true, some made up." Tales from India and China are to be found.

The tales thus gathered were formed into a book, but some, it appears, were omitted, and these were afterwards collected, added to and published under the title of the Uji Shui Monogatari, or the Tales omitted from the Uji Collection. The exact date of publication is unknown.

A vivid picture of life more than eight hundred years ago must be of interest to every student of national characteristics, and there is one point in which they form a curious contrast to the tales of other countries, such as the Arabian Nights or Grimm's Fairy Tales, and that is that the motif, so to speak, of love does not enter into these tales. It is difficult for Europeans to imagine a book containing about two hundred short stories, in none of which there is a love plot, but the peculiarly complicated sensation

known as "love" does not appear ever to have had very much attraction for the Japanese mind.

My attention was first called to the Uji Shui Monogatari by an article in the Transactions of the Asiatic Society* in which the writer asserted that one of the stories was unmistakably the same as an Irish legend and therefore one of the oldest traditions of the human race, belonging to the "most ancient cycle of Turanian legend, which may have existed all over Asia and Europe in times long antecedent to the dawn of history."

The writers of the article was apparently not well acquainted with the Japanese language and suggested that a translation of the Uji stories would be of interest. Without wishing to enter into the question as to whether there is a world embracing cycle of legend I still thought it worth while to get the book. It was quite beyond my powers of reading Japanese, but during the enforced leisure of a homeward voyage, a highly educated Japanese lady who was with me kindly dictated some of the tales. There are a few ambiguous sentences but I have as far as possible made a faithful translation.

90.† THE DEER OF THE FIVE COLOURS

THIS ALSO WAS LONG AGO.

In India there lived a deer whose skin was of the five colours and whose horns were white. He dwelt in the recesses of the mountains and no one knew of his existence. Near the mountains flowed a great river. A crow also lived on the mountains who was very friendly with the deer. It happened that a man fell into the river and as he was drowning he called out—"Save me!" The

* Volume III. Page 62.

† The number refers to the number of the tale in the original.

deer hearing him was filled with pity and swimming out into the river saved him.

The man rejoiced in being saved and rubbed his hands together saying, "How can I show my gratitude?"

The deer answered, "I only ask that you will never tell anyone of my existence in these mountains. As I am of the five colours if any one knew of my existence they would cross the river and I should be killed: it is my fear that makes me live in the recesses of these mountains. No one knows of me, but when I heard your cry, forgetting where I was going, I went to your help." The man seeing this was true, promised, again and yet again, never to tell any one. And he returned to his village and though days and months passed he told no one.

Now the Queen of the country dreamt a dream in which she saw a deer of the five colours with white horns. Waking from her sleep she told the King that she had dreamt such and such a dream, and she said to him—"Now this deer must exist. Oh, King! make search for it and give it to me."

Then the King issued an order that if any one found the deer of the five colours, gold, silver and precious stones, with land, should be given to him.

Now when the man, who had been saved, heard the King's command he went to the Court and said,

"The coloured deer for whom you seek lives in the recesses of the mountains: send hunters with me for I know the place." The King greatly pleased went forth to the mountains himself taking many hunters with him and the man went as guide.

The deer was lying in a cave and knew nothing of this: but the friendly crow, seeing what was happening, called out and pecked his ear, and said,

"The King of the country is coming with many hunters to kill you: he has surrounded the mountains. there is no escape.

What is to be done!" and weeping he flew away.

The startled deer walked up to the place where the King was with his huntsmen; they fixed their arrows and prepared to shoot. But the King said, "There must be some reason for the deer coming thus unfrightened. Do not shoot!"

The deer drew near and knelt down in front of the king's palanquin, and said, "Because of the colour of my skin I have lived thus in the mountains: Oh, King! how came you to know my dwelling place?"

Then the King answered, "The man with the spot on his face, who stands beside my carriage, told me."

The deer seeing the man who stood beside the carriage knew that it was he whom he had saved, and said to him,

"When I saved your life you said that you could not repay me, then I asked you not to tell any one of my existence; and you swore again and again not to do so. Now forgetting your obligation you come to kill me. When you were drowning in the water I swam across to save you, taking no thought of my own life: Do you remember your boundless joy? So saying the deer wept tears of anger. Then the King also weeping, said, "You are only an animal yet you showed mercy and saved this man: he from desire of gain forgets his obligation: therefore we must call him an animal. It is the duty of a man to show gratitude."

Seizing the man they cut off his head in the presence of the deer. Then the King said,

"From now it is forbidden to hunt deer: and if anyone kills a single deer, disobeying this command, he shall suffer capital punishment." And there was peace and prosperity in the land.

17. THE MEETING OF A PILGRIM WITH A HUNDRED DEMONS.

Long ago, as a pilgrim was on his way to Tsu, darkness came on and he took refuge in the large old temple of Ryn-sen-ji.

There was no one in it for it was not, like most temples, a place for people to stay in, but there was no other refuge near. "It cannot be helped" thought the pilgrim and taking his bundle from his back he entered, saying the customary prayer to Fudo. Just about midnight he heard the sound of many voices and, behold! a hundred demons each holding a light, entered the temple. Looking closely one saw that they were of various kinds; some had but one eye; they were indeed not mortals but terrible creatures. Some were indescribable monsters with horns sticking out of their heads. They were indeed terrible but there was no escape. They all sat down excepting one, for whom there was no room. [Here the narrative changes into the first person and the pilgrim says:]—"The demon looked at me carefully and said—Yen now Mr Fudo, who are occupying my place, just for this evening go outside! and lifting me carefully by one hand he placed me under the eaves of the temple. When dawn broke the demons shouting at each other went away. It was truly terrible.

When the wished for dawn at length came, on looking round there was no temple visible: only a wide pathless plain with nothing to point out the direction I wished to take. I saw a number of men coming along on horseback. On asking them "Where does this road lead to?" they said "Why do you ask? This is Hizen." Was not this a terrible thing? [He thought he was in quite a different part of the country]. On the pilgrim telling it to the horsemen they also thought it very marvellous. They

said, "This is the depth of the country in Hizen. We are now going to the castle."

And the pilgrim said to them, much delighted, "As I do not know the road I will go with you."

They directed him how to get to Kioto, and hiring a boat he arrived there.

Now did ever such a dreadful thing happen to a man before: to take refuge in the Ryu-sen-ji of Tau, there to meet with demons, to be told, because the place was too small to hold them all, "Now Mr Fudo just sit under the eaves for a little" and to be picked up and put outside. Then to find himself in an out of the way part of Hizen!

When he arrived at Kioto he told what had happened to him.

30. THE NAME TABLET.*

The following story has the same mixture of the marvellous and the humorous. The scene is laid in China where the legend tells, a long time ago there was a mountain on the top of which stood a name-tablet. That is the ancestral tablet used in Chinese worship and known in Japanese as *Sotoba*.

Long ago in China, there was a high mountain, on the top of which was a large name tablet.

In a village at the foot of the mountain there lived an old woman of eighty who every day without fail went up the mountain to where the tablet stood. As it was a great high mountain, the road from the foot to the summit was long and steep: yet, in spite of snow and wind, thunder, ice and wet, through the trying heat of summer, without missing one day, up she climbed. The people

* In Japanese *Sotoba*.

knew nothing about this, except the young men and boys who climbed the mountain to enjoy the breeze that blew on the top, they could see the old woman wiping the sweat from her brow as she toiled upwards, with bent back, leaning on her stick.

"She has come to worship" they said.

But, not once but often, they saw her walk round the tablet and go away without having worshipped.

"What can she be taking such pains about? To-day if we meet her we will ask her."

And so when the old woman came crawling up as usual they said to her, "Why do you come up here? We come up this dreadful road to seek for coolness but it is not for that you come up: nor yet for anything in particular and yet you climb up every day. It is a strange thing for a woman to do! Tell us why do you do it?" "Well to be sure!" said the old woman, "You must be surprised! My coming up to the tablet is not a thing of yesterday. I have come up to see it every day since I was of an age to understand anything, during more than seventy years."

"But why do you do this strange thing?" they asked.

She answered them. "My parents died at a hundred and twenty and my grandparents lived to more than two hundred—they told me that when blood was seen on the tablet this mountain would crumble away and become a deep sea. So my father told me. And as I live at the foot of the mountain I shall certainly be smothered if it crumbles away: so every day I come up to see if there is blood on it, in order that I may flee in good time."

Hearing this the young men laughed and cried out—

"What a dreadful thing! Be sure and tell us when the mountain is going to fall!"

The old woman then said, not understanding that they were laughing at her,

"Of course I should never think of escaping alone, I should tell

evermore," and she went down the mountain.

Laughing the young man said, "She won't come up again to-day: tomorrow we will make her fly astounded." And they daubed the tablet with blood. Then returning to the village they said to the people, "As it is very odd that the old woman should go up every day to the name-tablet on the mountain-top, we asked her about it and she told us that when the tablet was covered with blood the mountain would crumble away and become a deep sea. So we, to give her a fright, have put blood on the tablet." And the villagers laughed and thought it all nonsense.

So when the old woman went up next day she found blood on the tablet. Turning pale she fell on the ground with fright. Then she ran back calling—

"Villagers! Escape! Escape quickly! Save your lives! The mountain is going to crumble and become a deep sea."

After telling the news to every one she returned to her own house and making her children and grandchildren take their household goods on their backs, she also helping, they escaped to another village. The men who had smeared the tablet with blood clapped their hands; laughing and jeering they cried, "Now what is to happen? Will the wind blow? Will the thunder come?" Strange to say as they spoke the sky became black and lowering and the mountain shook.

"What is happening! What is happening!" they cried out as the mountain began to tremble.

"The old woman is right!" they cried and they fled groaning and weeping. Some escaped but some lost their parents and others their children, and all lost their household goods.

Only the old woman with her children and grandchildren escaped quietly and lost nothing. And the mountain fell and became a deep sea; and those who had jeered and laughed all perished. Truly they had done a foolish thing.

20. PRAYER FOR RAIN.

Long ago in the time of Engi there was a drought, so, the Mikado sending for sixty priests caused them to read prayers. The priests, causing clouds of incense to rise prayed for a sign, but there was no break in the weather, the sun burnt fiercely, and from the Mikado downwards, the highest officials, the farmers and the common people, all were in great distress.

Calling for the head official of the household the Mikado ordered him to send for Joku Sojo and to tell him how the prayers of the other priests had been in vain. Joku retiring, stood by the wall and prayed.

Now as there were three grades of priests above Joku, to be thus summoned was a great honour for him. Coming down the steps of the south palace he stood facing the north and it was painful to the onlookers to see him raise the incense burner to his forehead. Being a hot day the incense did not at first kindle but as he wept and prayed it rose to the sky in a black cloud. The Emperor's personal attendants were assembled in the south palace; the nobles looked on from the Yuba palace; the lords watching from the Bifuku gate. As they watched, the cloud gradually covered the sky, thunder and lightning filled the universe, and heavy rain descending, the earth at once became wet. There was a good crop of the five grains and all the trees bore fruit. So every one believed in Joku and there was a general rejoicing. Joku was raised to a higher rank.

As it was a strange thing I write it down for the benefit of future generations.

16. A NUN SEES JIZO.

In Tamha, there lived an old nun who heard that the Buddha Jizo walked abroad at dawn. Hoping to see him she rose at break of day and wandered to and fro. It so happened that a disreputable looking gambler met her and asked her.—“Sister, what are you doing out in the cold?”

She answered,—“Hearing that Jizo walks at dawn I have come to meet him.”

“I know where he walks,” said the man, “come with me and I will show you.”

“How joyful,” cried the nun, “take me to the place.”

“Give me something?” said the man, “and I will show you the place where he is to be found.”

“I will give you the dress I wear,” the nun replied.

“Come then,” said the man, and he led her to a place nearby.

Now the gambler knew the parents of a child called Jizo so he took her to their house, and he asked, “Where is Jizo?”

The parents of the child said—“He is not here. He has gone out to play. He will soon return.”

“This is where Jizo walks,” said the man to the nun: joyfully she took off her silk dress and gave it to the gambler who hurried off with it.

“I have come to see Jizo” said the nun to the parents, who were astonished at any one thus wishing to see their child.

At that moment a boy of about ten years of age came to the door. “This is Jizo” said the parents. The nun immediately fell on her knees, bowing her head to the ground.

The boy held in his hand some grass with which he had cut

himself straight down his forehead, and from the gushing wound the unspeakably blissful face of Jizo appeared.

The nun gazing, worshipped more and more and with tears in her eyes she continued to adore him and then dying she went straight to Paradise. We must believe that to those who earnestly pray the Buddha does appear.

117. THE KNIGHT OF AZUMA.

"Long ago, in the country of Sanyōda bordering on the inland sea of Japan, the gods Chusan and Koya were worshipped by the people. Koya was a snake and Chusan was a monkey. At the yearly festival held in honour of these gods a human sacrifice was offered up. And always a maiden of fine form, with long hair, and a white skin, and of pleasing deportment was chosen.

Now it happened, as in ancient times without fail, such a maiden was chosen much to the sorrow of her parents.

"We must submit" said they, "yet the relationship of parent and child has been ordained in a former state. One does not dislike even an unsatisfactory child, while one that is perfectly praiseworthy is dearer than life itself. Yet we must submit!" The sorrowful days passed away one by one, and the time the parents and the child had together became shorter and shorter.

While they wept and counted the days there came wandering into the neighbourhood a man from Azuma. He was a hunter of great strength and valiant of heart. He could kill even the wild hog when it is maddened with anger. Arriving at the abode of the father he talked with him, and the father said—

"I spend my days in perpetual grief, for my only daughter has been chosen for the sacrifice. What sin can I have committed

in a former state that I now should meet with such adversity and my daughter have to undergo an unexpected and terrible death? It is most sad and lamentable! Moreover, unlike me, my daughter is very charming." The man from Azuma made answer—

"There is nothing one values more than life, therefore we fear the Gods. Do not give the sacrifice: give the girl to me. To offer her up before the gods would be as dreadful as to see an only daughter chopped to pieces before one's eyes. Give her to me"—he earnestly pleaded.

"Truly!" the father replied, "I would rather give her to you than see her die a painful death."

Then the Knight of Azuma went to where the maiden sat; and he saw that she was beautiful. Bending pensively she studied the art of writing, while the tears dropped on her sleeve. She seemed ashamed that anyone should see her with her hair hanging down and wet, as was also her face, with tears. As she looked round it was evident that she was indeed an elegant woman, dignified and lovely, unlike a country child.

The Knight from Azuma when he looked upon her was filled with sorrow.

Then he said to the parents—"One thing alone troubles me, that is, it would grieve me if you were to come to harm on her account." And the parents answered, "Even if we should die in order that she might live it is no matter: our lives are of no value: do not consider us but act as you think best."

"Let the sacrifice be made," said the Knight, and strictly he charged them to let no one enter the house: he also forbade them to let it be known that he was there.

And as he lived there hidden with the maiden, he chose from among the dogs, that for years had lived in the mountains, the two wisest, these he taught every day to catch and eat a monkey.

Even without training, the dog and the monkey are enemies, so that if a dog sees a monkey he flies at it and catches it and devours it.

Morning and evening the Knight sharpened his sword and talked with the maiden.

"What lay between us in a former life?" he asked, "that I should thus die for you. But what care I for life if it can be given up for you! Only it gives me pain to think that we shall be parted."

Then mournfully the maiden answered, "Alas that I should give you such anxiety."

And so the time went by until the day of the festival arrived. Then came the priests (Shinto) to the house of the maiden bearing a long new box: and a crowd of people came with them making a great noise.

"Place the sacrifice in the box according to custom," cried the priests.

"Do exactly as I tell you," whispered the Knight to the maiden. And secretly he and the two hounds hid themselves in the box. Patting the dogs as they crouched beside him he whispered to them, "I have carcassed and fed you from day to day now you must save my life."

The sword which he had daily sharpened was placed in his hand: the lid of the box was shut down and a cloth was sewn round it: then the box was given back to the priests as if the maiden was in it. And they set forth from the house carrying spears and mirrors, waving branches of the sakaki, and ringing bells, as is ordained by the priests, and there was much ado.

But the maiden wept when she saw the Knight carried thus away in her place: and with sorrow she thought of the fate, as yet unknown, that would fall upon her parents.

But they said to her. "We care not whether we live or die."

The sacrifice was brought to the door of the temple, the priests chanting prayers. And the door leading into the place of the gods was opened and the box put in: then the door was shut. Outside stood the chief-priest and others in a row.

Meanwhile the Knight, with the point of his sword, cut a hole in the box, and looking through it he saw indescribably great monkeys with red faces and white hair, sitting all round the room. There were at least two hundred sitting in rows, to the right and to the left, with fierce eye-brows and red faces: and in the midst of them stood a great chopping-board and on it lay a long knife; and all round it stood bottles which apparently contained vinegar, sauce and *saki*.

The other monkeys crowded round while the greatest of them all untied the cords and opened the box.

Then the Knight shouted, "At them, hounds!" And the dogs dashed out and seized the big monkey and would have killed him; but the Knight sprang out of the box waving his sword which was as sharp as ice, and dashed the great monkey on to the chopping-board, crying, "This is the fate of all those who have killed and eaten human beings: I will cut off your head and give it to the dogs." The monkey gnashed its teeth and blicked its eyes and prayed for mercy; but the Knight took no heed. Again he shouted, "For many years you have eaten the children of men, so now I cut off your head!"

Then the other monkeys fled in crowds to the trees, screaming, and followed by the dogs. There was such an up-roar even the earth was up-set and the mountains echoed.

Then the god spoke by the mouth of the chief-priest and said, "From to-day I will not demand this sacrifice: I do not think it right to take away human life, so from hence-forth I shall not accept of it. As for the relations of the victim I shall do them no harm, on the contrary, I shall become the protector of

their descendants. All I ask is, hear my prayer, grant me life, I truly repent. Spare me!"

Then the priests followed by the people crowded into the temple: they were all greatly surprised and there was a great tumult. "Only pardon the god, he has spoken well," cried the priests. But the Knight answered, "Don't be deceived, he is a rogue! This god who has taken the lives of the people, I shall make him repent!" and he prepared to cut off the monkey's head.

But again the priests came forward and prayed that the god might be pardoned and declared that henceforth no human being should be sacrificed, and at last the Knight relented.

From that time no sacrifices were offered in the land but those of wild hog and deer.

The Knight married the maiden and took her with him to his own country; where, being a man of good position, they lived in great comfort.

DAZAI ON JAPANESE MUSIC

I propose to give you a few extracts from the *Keizai Roku*, a work on Political Economy written by Dazai Jun.

This work was one among two or three suggested at a Council Meeting of this Society as a suitable subject for a paper to read at one of its meetings, by our Chairman Sir Ernest Satow, K.C.M.G. It was pointed out to him by one of the council that such a subject as Political Economy should be treated by a member with a special knowledge of the subject, but as Sir Ernest did not consider that the Political Economy of Dazai's time required as an exponent, a student of John Stuart Mill, or any other authority on the Modern Science, I have ventured to undertake the work myself.

The Preface states that Dazai came from Iida in Shinshiu, and in his youth with his father visited Yeddo on a pleasure trip. When nearly full grown he took service with the Daimyo of Idzushi. For many years he was ill, and thrice begged to be excused from further service, but as his request was not granted, he left without permission, and in punishment was condemned to confinement, that is to say he was prohibited from taking service elsewhere, upon which he went to Kyoto.

For about ten years or so he drifted about the five provinces, until the ban was taken off, when he returned to Yeddo, and studied under the famous Sorai, until his teacher's death. His chief studies were the works of Confucius, and other Chinese sages. He in turn became a teacher himself with Daimyos and people of all ranks as pupils who it is said were as much afraid of him as if he were the Tycoon. But though mingling with the highest of the land he never sought for personal aggrandizement.

The following story is related of him, when he was tutor to the son of the Daimyo Iwamura. On Dazai's first visit to his pupil the young man did not come to meet or see him off. Dazai was vexed and said "A lowly samurai ought to have no pride in connection with a high personage, but I teach the learning of the Sages. If a person, even though he be a king or Daimyo, honours the teachings he must not neglect the ceremonies. Your reception of me was very casual. This is not treating me uocere-moniously, hut it is dishonouring the teaching. I have no wish to see any one who does not honour the teaching."

Dazai was born 220 years ago, and died when 68 years old. He was author of a very large number of books. His *Keizai I:ku* might perhaps be better called "Social" than "Political Economy." It treats of Music; Etiquette; Public Office; Astronomy; Calendars; Geography; Food and Riches; Worship; Learning; Ceremonial Dress; Ceremonial Processions; The Army; Law; Punishment; Divination, etc. To give some idea of the author and his writings I have translated part of the *Essay on Music*.

④ Music originated in man's pleasure. Music is called pleasure because it causes pleasure in man's heart. Music and pleasure are the same Chinese character. As men are living things they need something with which to pass the time. If they have nothing to do for even a short time they are sure to become selfish and bad. If men have any occupation for passing the time they will use it and be pleased in their hearts. But if it is difficult to pass the time in an ordinary way then the heart becomes sad and lonely. According to the occupation of the heart it is dull or otherwise. Then (at that time) to sing and lift up the voice eases the mind. To sound strings or reeds drives away dullness and causes joy. This is the ordinary state of man's mind. Again at banquets and such like if there is only eating and drinking while day turns to

dark and night to light this is not enough to cause rejoicing. There must be songs, dances and music to please the host and guest and to pass the time pleasantly. This trait in man's heart always exists.

Music calms the heart of man. Etiquette originates in severe respect. If etiquette is pure then the relations of mankind between lord and retainer, parent and child, husband and wife, brothers and friends are only severe and respectful, and kindness of heart is easily lost. Music has its origin in peace. Its use causes peace to lord and retainer, high and low, parent and children, and among relations. In ancient times because music was always used in ceremonies peace was honoured. It was because in music etiquette was always considered that respect was upheld. Some times again in entertaining a guest ceremonial bow shooting was performed, or perhaps the pastime of throwing arrows into a jar. Here again music was used to increase the pleasure and balance the etiquette. To balance etiquette is to beat time. In grand ceremonies the advancing, receding, slowness or quickness were all according to time, and this beating of time was all to the sound of music. The same as for instance if in a priest's house a rite of Buddhism is being performed the time for advancing, standing up, and stopping is set by the striking of gongs or drums. Therefore in all important ceremonies music must be used. Mankind generally must have some kind of amusement. By amusement gloom is driven away and the spirit moved. For this purpose nothing equals music. In all heaven and earth, from the Middle Kingdom to every foreign country there is no country without music. 'But barbarians are influenced by their local environment. In all places where man's mind is not quite upright the majority of the songs and music is not good. Even in the middle kingdom in Teii; Eli; Sokan and Bokujo the music is of a very vulgar type. Only from the refined music of the former

kings has come the pure music of heaven and earth. This is the true note of peace. Music generally affects the heart of man in a peculiar way. For instance, hearing vulgar music makes the heart of man fall and become lazy and wicked.

If refined music is used then the heart will become good and in accord with the centre of peace. This is a mystery of heaven. In the works of Confucius we find "In the change of customs, for making a change from the vulgar nothing is better than music." To-day it is just the same as in ancient times.

Vulgar music makes vulgar people, refined music makes the customs of the people pure. Music changes customs and music guards and retains them. Therefore when establishing a government it is first necessary to create good music and have it performed at large, stop vulgar music and not let the people use it. Confucius in his advice to Ganyen about governing a country said "the refined Shô dance is most important. Prohibit the vulgar music Teisei." Though in the Jin dynasty books of the sage were burnt, Confucians and disciples of the sages killed, and all music and ceremonies stopped, yet in the Kan dynasty scholars were ordered by Imperial decree to study the old books and revert to the ancient learning, and music and ceremonies once more flourished. Though it has never reached the excellence of the three ancient dynasties (Ka, In and Shiu) yet from the time of Kan every emperor encouraged music and ceremonies, and music has been used by the people. If there is ceremony there is sure to be music. In worshipping the gods of heaven and earth, and the country and family shrines, music is always used. This is because it is impossible to govern the world without music and ceremony. Though the music of the times subsequent to the Kan dynasty is not equal to that of ancient times it is the music of suburban temples and palaces, and vulgar music is not to be mentioned in the same breath.

In Japan Shotoku Taishi, having acquired the music of the middle kingdom, had it taught to several musicians and through its use in the palace, it has come down to the present time. The music used in this country now is that of the dynasties of Kan to To. The Biwa; Yokofuye; Sō; Tosho; Shakuhachi, and Kakuko are all musical instruments of a later date than the Kan dynasty, but of the string instruments the Koto, and of the wind instruments the Shō are the most ancient of instruments which have come to this country.

The Sō is used at Festivals, and has been in use since the Kan dynasty. It is evolved from the Koto, which has 25 strings while the Sō has half the number, or 13. The Wagoto is a very old instrument and said to date from the Kami no Yo, or time of the Gods. It is something like the Ohiku of the Middle Kingdom. In the middle Kingdom up to the time of the To dynasty music was after the ancient style, but with the So dynasty there was a great change. The music of our country came from the people of To, therefore it is said to be mostly ancient and not to exist at present in the Middle Kingdom. We have also Korean music, but it is said there is no ancient Korean music in Korea itself, or Chōsen as it is now called.

In all countries throughout every generation music and ceremonies have been connected with Government, therefore when any changes in Government arise the old music is overthrown and lost and the new comes into existence. In Japan there is no new music.

At the time of Shotoku Taishi musicians were chosen who made music their profession, and guarded it, therefore for over 1000 years music has come down to us undisturbed, and has been neither changed nor lost. This is truly a wonderful and important thing.

In the Genji Monogatari is found the statement that in

ancient times the Koto was chiefly used. At some period this teaching was lost, and has never been recovered. The teaching of the Biwa, Sō, and Japanese Koto have come to us. The Shakuhachi was a great favorite of the Emperor Genso of To. It was entirely used in Classical music. At some time this was changed and it now is the music of the lower classes. In the Horiuji at Nara there is said to be the Shakuhachi upon which Shotoku Taishi played. The length is one foot and eight bu. It was because it is of these dimensions that it was called Shaku-hachi, but it is now called Issetsudan, because it includes one knot of bamboo. The instrument used by the begging priests of to-day is wrongly called a Shakuhachi. It is really a kind of Dosho called a Sausetsudan and includes three knots. The Dosho was formerly used for classic music. The way of making it has come down through musicians, but no one of to-day can play upon it. The musical instruments of to-day are the three string instruments, Biwa, Sō and Japanese Koto, the three pipes; Shō, Hichiriki, and Yokofuye, and the three drums; Kakko, Taiko and Shoko.

Amongst the ancient songs are the Imayo and Royei. Though the Imayo is a song used by the people its language is almost classical. The Wakakan Royei is a collection of songs made by the Dainagon Kinto. It goes with both Pipes and Strings, and is used by the highest and lowest classes of people. The vulgar sang and composed songs and even the daughters of hotel-keepers played and sang to these instruments.

When Shiga Hira of the Taira was a prisoner at Kamakura the Geisha Senju came and played the Gojoraku and the Doso-kocho music to him on the Sō for at that time there was no other music. High and low alike amused themselves with classical music. But only songs and dances of Japanese origin named Shirabyoshi were liked by Kiyomori of the Taira. If this music be examined

it will be found different from the music of to-day and to have a classical foundation. The dance known as the *Daito* and used by the people at present is similar to the ancient *Shirabyoshi*, but the music now used is not the original.

The *Sarugaku* and *Dengaku* music followed that of the *Hojo* period. It was vulgar music written by the musicians of the time, but not performed by people of rank. The upper ten of that time took pleasure in classical music only. *Nitta Yoshisada* played the flute, *Ashikaga Takauji* the *Shō*, *Kusunoki Masashige* the *Biwa* and all were far from mean players.

When the *Muromachi* house came to an end the *Sarugaku* flourished. It was used at *haquets* in the palace and was the music of the *Shogons* and its reign lasted within the seas of Japan for over 200 years.

The *Sarugaku* was the kind of music used by the actors of the Middle Kingdom. Its tones were the ancient war cries of the northern barbarians, not at all peaceful or quiet.

Nearly every kind of music harmonizes with either strings or *hamboos*, but the songs of the *Sarugaku* do not. The notes of the flute used in the *Sarugaku* do not agree with rules, nor harmonize with strings. The shouts of the singer accompanying the *Tsuzumi* resemble the cries of criminals. All music is for creating a peaceful mind, but the *Sarugaku* is not of this nature, it is the yell of the fighter, and people who find pleasure in it unknowingly injure the peacefulness of their minds. There is also a dance called *Sachiwaka* which was composed by a man named *Sachiwaka*. It is not known when it was first published, but it is said to be modern. Although called a dance it is really not one, but consists in holding a fan and striking the hand with it to time and singing of the deeds of the ancients. This like the *Sarugaku* does not harmonize with music, and is not peaceful but warlike.

In the *Monogatari* of the *Biwahoshi* the story of the house of

Taira is sung to the playing of the Biwa. Yukinaga, a former lord of Shinano, taught this to a blind man named Shobutsu and made him sing it. This is said to be the origin of the song. It is older and though the music cannot be said to be peaceful, it is quieter than the Sarugaku.

With regard to the Sekkyo (that is the exposition of Buddhist Scriptures) its teachers were amongst the followers of Shakka, and the history of the rise of Buddhism was added to the Shomyonem-hutsu. It was composed for the purpose of persuading people to join the Buddhist sect. Later on it told the stories of the loves and sorrows of the ancients of this and foreign countries. Again to incline people to Buddha it took the story of some famous priest to show the shortness of men's life. The language used is for the most part that of the people, but there are parts which do not belong to the vulgar music of this time. At one time it was accompanied by the beating of gongs but now uneducated musicians use the samisen. The Sekkyo has grief and pity as its subject, and honours man's tears. Too much pity in music is the beginning of lewdness, though the Sekkyo cannot be called low.

Jorori is very similar to Sekkyo. Its origin is not quite clear, people say that it originated in the daughter of one named Ono who lived in modern times. It is said to have been at first a piece of music called Jorori, consisting of an account of ancient history in 12 chapters made and sung by the daughter of a former headman of Yahagi, a post town of the province of Mikawa. This music after a time became very popular, and to it was added an account of the doings of ancient foreigners and Japanese. It was not the same all over the country. The tunes differed in the east and west. It was sung chiefly by low class musicians and the blind. At first, as it contained an account of the famous ancients, its language was classic, but as it became popular with the people it told the stories of their loves, their jealousies, and loss of lives or

property through profligate living. Hence its language became commonplace. Though the ancient language of the Jorori came from a poor village it was the amusement of the governing class. It was not a very long piece of music, and it is no more used by the governing classes.

In all countries where evil music is not prohibited the people compose all kinds of low songs, and men's hearts are made evil.

In the "Duties of a King" as written in the Reiki it is said that in the times of the Former Kings any person making an immoral song was punished by death. Though the tunes of the people used always to be had their words were for the most part classical. At present they are very low, provincial and noisy, and it is better for the hearers to cover their ears. The Sō was originally only used in classical music, but now it is not so and a different kind of music has been made for it, which is mostly used by the people.

It was first used in Tsukushi which is the old name for Kiu-shin, and is called Tsukushisō. The music for this came down to us as an adaptation of the classical Yettengaku. It is now used with all kinds of songs. Though it is not classical it has very few bad tones in it. The Samisen and Kokin are musical instruments used by the people. It is said that both of these have come over in modern times from the Loochoo islands, where they are used for classical music, but in Japan for the vulgar music of the people. The Samisen is very like the Kokin of the Middle Kingdom. The Kokin is similar to the Kūko. Though the time of the Kokin is slightly provincial, yet it has classical parts. The Samisen is extremely pleasing to the ear. The slightest tone from the Samisen immediately sets the ear in motion, in a way which no other musical instrument can. In shape it is something like the Biwa, but the playing of the Biwa is simple, while Samisen playing is very quick and com-

plex, and it accords with the voice of man better than any other musical instrument, and for making men joyful is much thought of by the people. Therefore unless the Sekkyo, Jorori and other songs used by the people are played to the music of Samisen, their beauties cannot be fully shewn.

All the evil music of the people is played by quick movements of the hands. This is specially noticed in the Samisen and thus are the ears of the people made glad and their hearts rejoice.

At first the Samisen was only used by the blind, and low class musicians but now even the best classes learn it and of course amongst the samurai and other classes there are a large number of skilled players. Were the language pure, both the Samisen and Kokiin could be used with classical music, and become classic, but they are used with only bad tunes and vulgar music, and are therefore altogether bad, just as such instruments as the Sō and Shakuhachi if they were used for evil music, would give out vulgar tones. Thus the evil tones are not the crimes of the instrument, but of the player.

Nearly all music is based upon the voice of man. If the voice of man be pure then the tones of strings and bamboos will be pure too, but if his voice be evil so will be the tones of the pipes and cords. All music is the heart set to the tunes of songs and played, unless the evil tones of the songs of the people are stopped, evil music cannot be put down. The songs of the vulgar do not tell of good, but of evil and profligate things.

It is because the people have been accustomed to profligate tones from childhood that they please the heart of man. In the Middle Kingdom there are the Haiyu (actors) which are the same as the Kyogenshi (a kind of actor) of this country. The Zatsugeki (theatrical play) of the Middle Kingdom is the same as the Kabuki (opera?) of this country. In the Middle Kingdom there is a law for the Haiyu which compels them to perform plays on

filial piety and the doings of loyal retainers, no evil or unlawful matter being permitted. This is because of the fear of evil destroying the customs of the people. The Kabuki and Kyogen of to-day panders to the present public taste, and act the profligate doings of the public of the present times. Nothing exceeds this for breaking the customs of the people. It is all evil which is sung to the people. When the customs become depraved it is a calamity for the country. The harm that evil music does to government is very far reaching.

In ancient times Classical Music was spread all over the world, and all people took their pleasure therefrom, because there was no vulgar music for the people. But later all kinds of vulgar music were made, which pleased the ears and eyes of the people and they seeing that it represented the vulgar heart of their times were amused and thought it funny, and thinking the Classical Music not so amusing finally would have it no more. Though the Sarugaku is provincial and vulgar, and is only the voice of fighters and killers and does not harmonize with pipes and strings yet there are no lewd tones in it, and therefore it does not move men's hearts to evil. All other vulgar music is of lewd tones, and starts the evil heart of man.

Of the popular tones there is a difference between the ancient and modern. Though the ancient music were bad, the classic language of Japan was used but it was easy language, then as the earth advanced in age the customs changed and the music became too low and disorderly to be allowed in people's houses or amongst relations. This is what is known as customs getting depraved. If classical music is not used by the state, and bad music is not prohibited, this is what happens. The saying that by hearing a person's music his virtues will be known originated from the belief that music comes from virtue. We can judge of the good or bad of the ancient world, by examining its music. As the

popular music is from the people, from it the morals of the people of that age can be judged. Just as vulgar music breaks down customs, so by a miracle of heaven classical music must make customs pure. The reason that it is said that there is nothing which equals music in causing change is that the power of classical music changes the impure into the pure, and the deterioration of the pure to the impure is the result of vulgar music. The reason that the sages made music to amuse the people was to uphold the ancient customs without change for ever.

It is truly a deep conception that the state is built up upon the foundation of music and ceremony placed side by side. The Military Laws of Soubu and Goki, the plan of Rotan and Soshi of leaving everything to fate, the Punishments of Shinfugai and Kanpi, the Laws of Shoo and Rishi, and the hundreds of others, their principles of government were good, but because they dispensed with Music and Ceremony, though they might have kept the world governed in peace for a time, could not govern and civilize it for long. The two Emperors (Giyo and Shun) and three Kings (of Ka, In, and Shu dynasties) employed the Music and Ceremonies of the sages and therefore governed the world in peace.

Therefore in later times did any wish to learn from the government of former kings, they must uphold music and ceremony. Fortunately in Japan the ancient music has come down to us, and if used by the Emperor, the Samurai and others it will be a foundation to work upon, but the vulgar music and dances of the present must be put down, as much as possible, so a law might be made that the Sekkyo and Jorori shall only tell of the filial piety, brotherly love and duty of the ancients, and not of their depravity and disorder, and that all which hurts the life of man in the way of dances and theatricals shall be abolished. If all evil and disorder be banished from provincial songs and dances evil can be kept from men, and pure customs and long life to the

state can be established. This is the teaching of the Music and Ceremonies of the former kings.

In my attempt to translate an *Essay* from one of the writers suggested to this Society by Sir Ernest Satow I have not only to plead a very slight knowledge of Political Economy, but in choosing the *Essay* on Music, I have further to crave your pardon because of my absolute ignorance of the subject. The difficulty of putting into suitable English the equivalents of Dazai's technical terms has also been too much for me, as the words which I have translated *Vulgar* and *Classical*, *Music* and *Songs*, *Tones* and *Words*, have perhaps a deeper significance than I have given them.

MINUTES OF MEETINGS.

GENERAL MEETING.

A General Meeting of the Asiatic Society of Japan was held at the Parish Buildings, No. 54, Tsukiji, on Wednesday, February 7, 1900 at 4 p.m., the Vice-President, Dr. D. C. Greene, being in the chair.

The minutes of the preceding meeting were adopted as printed in the "Japan Mail." Mr. Lloyd read a paper by W. G. Aston, Esq., C.M.G. on "Chhoi-Chung, a Korean Märchen"; the Chairman expressed the thanks of the Society to both the author and the reader for the very interesting paper,—the first of its kind read before the Society.

Professor E. W. Clement acted as Secretary pro. tem.

ANNUAL MEETING.

The annual meeting of the Asiatic Society of Japan was held at the Parish Buildings, No. 54, Tsukiji on Wednesday, Dec. 12th, 1900, at 4 p.m., Dr. D. C. Greene, Vice-President, being in the chair.

The minutes of the previous meeting were taken as read.

The business of the Annual Meeting first came up for discussion. The Recording Secretary read the Report of the Council for the past year.

ANNUAL REPORT OF THE COUNCIL. SESSION 1900.

Only one paper was read at a General Meeting of the Society during 1900, "Chhoi Ching, a Korean Märchen," by W. G. Aston, Esq., C.M.G., until the Annual Meeting in December, when papers by Miss S. Ballard on "Some tales from the Uji Shui Monogatari," and R. J. Kirby, Esq., on "Dazai on Japanese Music," were presented. Several other papers were promised, but unfortunately it was found impossible for the writers to have them ready in time for the session just concluded. It is confidently anticipated that several papers of interest will be ready for presentation to the Society during the ensuing year when it is hoped that revived interest will be shown in its proceedings.

E. & O. F.

J. McD. Gardiner, Hon. Treasurer.

Examined, compared with vouchers and found correct.

R. S. MILLER.

D. MACDONALD.

Dec. 12, 1900.

Both of the reports were approved.

 NEW COMMITTEE.

The following gentlemen were elected members of the Committee for the ensuing year :—President, Rev. D. C. Greene, D.D.; Vice-President, Rev. A. Lloyd; Vice-President, (Yokohama), J. F. Lowder, Esq.; Corresponding Secretary, Arthur Hyde Jay, Esq.; Corresponding Secretary (Yokohama), Rev. E. S. Booth; Treasurer, J. McD. Gardiner, Esq.; Librarian, Rev. C. H. Evans. Members of Council;—R. S. Miller, Esq., B. H. Chamberlain, Esq., R. J. Kirby, Esq., R. Masujima, Esq., H. G. Parlett, Esq., Rev. W. J. White, Prof. E. W. Clement, Prof. E. C. Griffin, Prof. E. H. Vickers, Dr. Riess.

The CHAIRMAN called special attention to the fact that the late President, Sir Ernest Satow, had been compelled to resign his post on account of his appointment to Peking as H. B. M's Envoy Extraordinary and Minister Plenipotentiary, and expressed his individual regret as well as the regret of the members of the Society at the loss thus sustained. Sir Ernest would, he said, be very sorely missed on the Council as he took up work devolving no small burden on them. The public were much more exacting now.

A paper by Miss S. Ballard, entitled "Some Tales from the Uji Shui Monogatari" was then read by Mr. Miller, and Mr. R. J. Kirby's paper "Darai on Japanese Music" was read by Mr. Lloyd. Both papers were received with much interest and the thanks of the Society conveyed to the writers by Dr. Greene. They will appear among the transactions of the Society as soon as they can be printed.

A proposed alteration of Art. 15 of the Constitution was laid before the meeting. The rule as proposed will read:—"All members of the Society shall be elected by the Council. They shall *as a rule* be proposed at one meeting of the Society and balloted for at the next, one black ball is five to exclude, *but the Council may if they deem it advisable, propose and elect a member at one and the same meeting.* Their election shall be announced at the General Meeting following." The Chairman explained that the alteration was rendered necessary by the Council as it sometimes

happened that some time elapsed between their meetings—in summer for example, with the result of keeping persons desirous of joining the Society waiting for election.

APPENDIX A.

LIST OF PAPERS DURING THE SESSION OF 1900.

1. Chhoi-Chhung, a Korean Märchenby W.G. ASTON, Esq., C.M.G.
2. Some Tales from the Uji Shū Monogatariby Miss S. BALLARD.
3. Dazai on Japanese Musicby R. J. KIRBY, Esq.

APPENDIX B.

LIST OF EXCHANGES OF THE ASIATIC SOCIETY OF JAPAN.

- Academy of Sciences, Lincoln Park, Chicago, Ill., U. S. A.
 American Geographical Society, New York City, U. S. A.
 " Oriental Society, New Haven, Conn., U. S. A.
 " Philological Society, New Haven, Conn. U. S. A.
 " Philosophical Society, Philadelphia Pa., U. S. A.
 Anthropological Institute of Great Britain and Ireland.
 Anthropologische Gesellschaft in Wien, Austria.
 Asiatic Society of Bengal, Calcutta.
 Australian Association for the Advancement of Science, Sydney.
 Bataviasch Genootschap, Batavia, Java.
 Buddhist Text Society, Calcutta.
 Bureau of Ethnology, Washington, D. C.
 Bureau of Education, " "
 Canadian Institute, Toronto.
 China Review, Hongkong.
 Chinese Recorder, Shanghai.
 Cosmos de Guido Corni, 2, Via Goito, Rome, Italy.
 Deutsche Gesellschaft für Natur und Völkerkunde Ostasiens, Tokio.
 Deutschen Morgenlandischen Gesellschaft, Leipzig.
 Geological and Natural History Survey of Canada, Ottawa.
 Harvard University, Museum of Comparative Zoology, Cambridge, Mass.,
 U. S. A.
 Imperial Russian Geographical Society, St. Petersburg.
 Imperial Library, Ueno Park, Tokio.
 Imperial University of Japan, Tokio.
 Japan Society, London.
 Japan Weekly Mail, Tokio.
 Johns Hopkins University Publications, Baltimore, Md., U. S. A.
 Journal Asiatique, Paris.
 Musée Guimet, Paris.
 Peking Oriental Society, Peking.

Royal Asiatic Society of Great Britain, London.

" " " Bombay Branch.

" " " Ceylon Branch, Colombo.

" " " China Branch, Shanghai.

" " " Straits Branch, Singapore.

Royal Dublin Society, Kildare St., Dublin.

Royal Geographical Society, London.

Royal Society, London.

" " of Edinburgh, Edinburgh, Scotland.

" " Sydney, New South Wales.

" " Adelaide, South Australia.

Smithsonian Institute, Washington, D. C.

Sociedad Geografica de Madrid, Madrid.

Sociedad de Geographia de Lisbon, Portugal.

Société d'Anthropologie, Paris.

Société de Geographie, Paris.

State Historical Society, Madison, Wis., U. S. A.

United States Geological Survey, Washington, D. C.

" " Dept. of Agriculture, " "

University of Upsala, Sweden.

Vereins für Erdkunde zu Leipzig.

Wisconsin Academy of Sciences Arts and Letters, Madison, Wis., U. S. A.

APPENDIX. C.

TRANSACTIONS IN STOCK.

December 1900.

Vol. I	single part	...	...	...	...	...	...	90
"	II	single part	...	...	...	...	...	63
"	III	Part 1	125
"	"	" 2	176
"	"	Appendix	53
"	IV	single part	180
"	V	part 1	181
"	"	" 2	196
"	VI	part 1	177

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" " " 3	261
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" XXI single part	222
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" XXV	273
" XXVI	269
" XXVII part 1	248
" " " 2	252
" " " 3	614
" " " 4	253
Supplement	320
Total							11,172
General Index	1,573

APPENDIX D.

BOOKS AND PAMPHLETS RECEIVED.

"Life and Letters of Samuel Wells Williams, L.L.D., by Frederick Wells Williams, New Haven.

"Oriental Studies," from Oriental Club, Philadelphia.

"Beiträge zur Kenntnis der Spanischen Sierra Nevada." Dr. J.J. Rein, Bonn.

"Periplus." Baron Nordenskjöld, Stockholm.

"A Naturalist in Mexico." F. C. Baker, Chicago.

"Story of the Rise of the Oral Method in America as told in the writings of the Hon. Carlisle G. Hubbard." Washington.

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 Troup, James, Shedfield Grange, Botley, Hampshire, England.
 Tyng, Rev. T. S., Nara.
 Van de Polder L., Netherlands Legation, Tōkiō.
 Vickers, Enoch Howard, 71, Isarago-machi, Shiba, Tōkiō.
 Walford, A. B., 10, Yokohama. (absent)
 Walne, Rev. E. N., Nagasaki.
 Walsh, T., Villa Monte Fonte, 12, Poggio Imperiale, Florence, Italy.

- Walter, W. B., c/o Jardine Matheson & Co., Yokohama.
Watkin, R. G., Hotel Métropole, Tōkiō. (absent).
Weipert, Dr. H., German Consul, Sŏul, Corea.
Weston, Rev. Walter, c/o Rev. C. G. Gardner, Kōbe.
White, Rev. W. J., 6, Tsukiji, Tōkiō.
Whitehead, J. Beethom, H. B. M. Legation, Tōkiō.
Wileman, A. E., H. B. M. Vice Consul, Kōbe.
Wood, Prof. F. E., Nara.
Woodd, C. H. B., 11, Sakae-cho, Shiba, Tōkiō. (absent).
Woodward, A. M. Tracy, c/o Shoyekikan Head Office, Osaka.
Wyckoff, M. N., Meiji Gaku-in, Shirokane, Tōkiō.
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THE
CONSTITUTION & BY-LAWS
OF THE
ASIATIC SOCIETY OF JAPAN.

Revised March, 1897.

THE CONSTITUTION OF THE ASIATIC SOCIETY OF JAPAN.

REVISED MARCH, 1897.

NAME AND OBJECTS.

- ART. I. The Name of the Society shall be THE ASIATIC SOCIETY OF JAPAN.
- ART. II. The object of the Society shall be to collect and publish information on subjects relating to Japan and other Asiatic Countries.
- ART. III. Communications on other subjects may, within the discretion of the Council, be received by the Society, but shall not be published among the Papers forming the Transactions.

MEMBERSHIP.

- ART. IV. The Society shall consist of Honorary and Ordinary Members.
- ART. V. Honorary Members shall be admitted upon special grounds, to be determined in each case by the Council. They shall not be resident in Japan and shall not pay an entrance fee or annual subscription.

MEMBERSHIP.

- ART. VI. Ordinary Members shall pay, on their election, an entrance fee of Five yen and subscription for the current year. Those resident in Japan shall pay an annual subscription of Five yen. Those not resident in Japan shall pay an annual subscription of Three yen.

Any Member elected after June 30th shall not be required to pay the subscription for the year of his election unless he wishes to receive the Transactions of the past session of the Society.

Ordinary members resident in Japan may become life members :—

- a. On election by paying the entrance fee and the sum of fifty yen.

- b. At any time afterwards within a period of twenty years by paying the sum of fifty yen, less yen 2.50 for each year of membership;
- c. After the expiration of twenty years on application to the Treasurer without further payment.

Ordinary members not resident in Japan may become life members :—

- a. On election by paying the entrance fee and the sum of thirty yen;
- b. At any time afterwards within a period of twenty years by paying the sum of thirty yen, less yen 1.50 for each year of membership;
- c. After the expiration of twenty years on application to the Treasurer without further payment.

Members hitherto resident in Japan who leave it with the intention of resident permanently abroad shall for the purpose of their subsequent subscriptions, or life-membership, be regarded as members not resident in Japan, provided the Treasurer is notified of their change of residence.

ART. VII. The Annual Subscription shall be payable in advance, on the 1st of January in each year.

Any Member failing to pay his subscription for the current year by the 30th of June shall be reminded of his omission by the Treasurer. If his subscription still remains unpaid on the 31st of December of that year, he shall be considered to have resigned his Membership.

ART. VIII. Every Member shall be entitled to receive the publications of the Society during the period of his Membership.

OFFICERS.

ART. IX. The Officers of the Society shall be :—

A President.
Two Vice-Presidents.
A Corresponding Secretary.
Two Recording Secretaries.
A Treasurer.
A Librarian.

COUNCIL.

ART. X. The affairs of the Society shall be managed by a Council composed of the Officers for the current year and ten ordinary Members.

MEETINGS.

- ART. XI. General Meetings of the Society and Meetings of the Council shall be held as the Council shall have appointed and announced.
- ART. XII. The Annual Meeting of the Society shall be held in December, at which the Council shall present its Annual Report and the Treasurer's Statements of Accounts, duly audited by two Members nominated by the President.
- ART. XIII. Nine Members shall form a quorum at an Annual Meeting, and Five Members at a Council Meeting. At all Meetings of the Society and Council, in the absence of the President and Vice-President, a Chairman shall be elected by the Meeting. The Chairman shall not have a vote unless there is an equality of votes.
- ART. XIV. Visitors (including representatives of the Press) may be admitted to the General Meetings by members of the Society, but shall not be permitted to address the Meeting except by invitation of the Chairman.
- ART. XV. All Members of the Society shall be elected by the Council. They shall be proposed at one Meeting of the Council and balloted for at the next, one black ball in five to exclude; and their Election shall be announced at the General Meeting following.
- ART. XVI. The Officers and other Members of Council shall be elected by ballot at the Annual Meeting, and shall hold office for one year.
- ART. XVII. The Council shall fill up all Vacancies in its Membership which occur between Annual Meetings.

PUBLICATION.

- ART. XVIII. The published Transactions of the Society shall contain:—
- (1) Such papers and notes read before the Society as the Council shall have selected, and an abstract of the discussion thereon:
 - (2) The Minutes of the General Meetings:
 - (3) And at the end of each annual volume, the Reports and Accounts presented to the last Annual Meeting, the Constitution and By-Laws of the Society and a List of Members.
- ART. XIX. Twenty-five separate copies of each published paper shall be placed at the disposal of the author and the same number

shall be reserved by the Council to be disposed of as it sees fit.

ART. XX. The Council shall have power to distribute copies of the Transactions at its discretion.

ART. XXI. The Council shall have power to publish, in separate form, papers or documents which it considers of sufficient interest or importance.

ART. XXII. Papers accepted by the Council shall become the property of the Society and cannot be published anywhere without consent of the Council.

Acceptance of a paper for reading at a General Meeting of the Society does not bind the Society to its publication afterwards. But when the Council has decided not to publish any paper accepted for reading, that paper shall be restored to the author without any restriction as to its further use.

MAKING OF BY-LAWS.

ART. XXIII. The Council shall have power to make and amend By-Laws for its own and the Society's guidance provided that these are not inconsistent with the Constitution; and a General Meeting, by a majority vote, may suspend the operation of any By-Law.

AMENDMENTS.

ART. XXIV. None of the foregoing Articles of the Constitution can be amended except at a General Meeting by a vote of two-thirds of the Members present, and only if due notice of the proposed Amendment shall have been given at a previous General Meeting.

BY-LAWS.

GENERAL MEETINGS.

- ART. I. The Session of the Society shall coincide with the Calendar Year, the Annual Meeting taking place in December.
- ART. II. Ordinarily the Session shall consist of nine monthly General Meetings; but it may include a less or greater number when the Council finds reason for such a change.
- ART. III. The place and time of Meeting shall be fixed by the Council, preference being given, when the Meeting is held in Tōkiō, to 4 p.m. on the Second Wednesday of each month. The place of meeting may be in Yokohama when the occasion is favourable.
- ART. IV. Timely notice of every General Meeting shall be sent by post to the address of every Member resident in Tōkiō or Yokohama.

ORDER OF BUSINESS AT GENERAL MEETINGS.

- ART. V. The Order of Business at General Meetings shall be:—
- (1) Action on the Minutes of the last Meeting;
 - (2) Communication from the Council;
 - (3) Miscellaneous Business;
 - (4) The Reading and Discussion of papers.
- The above order shall be observed except when the Chairman shall rule otherwise.
- At Annual Meetings the Order of Business shall include, in addition to the foregoing matters:—
- (5) The Reading of the Council's Annual Report and Treasurer's account, and submission of these for the action of the Meeting upon them;
 - (6) The Election of Officers and Council as directed by Article XVI. of the Constitution.

MEETINGS OF COUNCIL.

- ART. VI. The Council shall appoint its own Meetings, preference as to time being given to 4 P.M. on the First Wednesday of each month.

- ART. VII. Timely notice of every Council Meeting shall be sent by post to the address of every Member of the Council, and shall contain a statement of any extraordinary business to be done.

ORDER OF BUSINESS AT COUNCIL MEETINGS.

- ART. VIII. The Order of Business at Council Meetings shall be :
- (1) Action upon the Minutes of last Meeting;
 - (2) *Reports* of the Corresponding Secretary, of the Publication Committee, of the Treasurer, of the Librarian, and of Special Committees ;
 - (3) The Election of Members ;
 - (4) The Nomination of Candidates for Membership of the Society ;
 - (5) Miscellaneous Business ;
 - (6) Acceptance of papers to be read before the Society ;
 - (7) Arrangement of the Business of the next General Meeting.

PUBLICATION COMMITTEE.

- ART. IX. There shall be a standing Committee entitled the Publication Committee and composed of the Secretaries, the Librarian, and any Members appointed by the Council. It shall ordinarily be presided over by the Corresponding Secretary.

It shall carry through the publication of the Transactions of the Society, and the re-issue of Parts out of print.

It shall report periodically to the Council and act under its authority.

It shall audit the accounts for printing the Transactions.

It shall not allow authors' manuscripts or printers' proofs of these to go out of its custody for other than the Society's purposes.

DUTIES OF CORRESPONDING SECRETARY.

- ART. X. The Corresponding Secretary shall :—
1. Conduct the Correspondence of the Society ;
 2. Arrange for and issue notice of Council Meetings, and provide that all official business be brought duly and in order before each Meeting ;

3. Attend every Council Meeting or give notice to the Recording Secretary that he will be absent;
4. Notify new officers and Members of Council of their appointment and send them each a copy of the By-Laws;
5. Notify new Members of the Society of their election and send them copies of the Articles of Constitution and of the Library Catalogue;
6. Unite with the Recording Secretary, Treasurer and Librarian in drafting the Annual Report of the Council and in preparing for publication all matter as defined in Article XVIII of the Constitution;
7. Act as Chairman of the Publication Committee, and take first charge of authors' manuscripts and proofs strack off for use at Meetings.

RECORDING SECRETARIES.

ART. XI. Of the Recording Secretaries, one shall reside in Tōkiō and one in Yokohama, each having ordinarily duties only in connection with Meetings of the Society or its Council held in the place where he resides.

DUTIES OF RECORDING SECRETARY.

ART. XII. The Recording Secretary shall;—

1. Keep Minutes of General Meetings;
2. Make arrangements for General Meetings as instructed by the Council, and notify Members resident in Tōkiō and Yokohama;
3. Inform the Corresponding Secretary and Treasurer of the election of new Members.
4. Attend every General Meeting of Council, or, in case of absence, depute the Corresponding Secretary or some other Members of Council to perform his duties and forward to him the Minute Book;
5. Act for the Corresponding Secretary in the latter's absence;
6. Act oo the Publication Committee;
7. Assist in drafting the Annual Report of the Council and in preparing for publication the Minutes of the General Meetings and the Constitution and By-laws of the Society;

8. Furnish abstracts of Proceedings at General Meetings to newspapers and public prints as directed by the Council.

DUTIES OF TREASURER.

ART. XIII. The Treasurer shall :—

1. Take charge of the Society's Funds in accordance with the instruction of the Council.
2. Apply to the President to appoint Auditors, and present the Annual Balance sheet to the Council duly audited before the date of the Annual Meeting;
3. Attend every Council Meeting and Report when requested upon the money affairs of the Society, or in case of absence depute some Member of the Council to act for him, furnishing him with such information and documents as may be necessary;
4. Notify new members of the amount of entrance fee and subscription then due;
5. Collect subscriptions and notify Members of their unpaid subscriptions once in or about January and again in or about June; apply to Agents for the sale of the Society's Transactions in Japan and abroad for payment of sums owing to the Society;
6. Pay out all Monies for the Society under the direction of the Council, making no single payment in excess of Ten Dollars without special vote of the Council.
7. Inform the Librarian when a new Member has paid his entrance fee and first subscription;
8. Submit to the Council at its January Meeting the names of Members who have not paid their subscription for the past year; and after action has been taken by the Council, furnish the Librarian with the names of any Members to whom the sending of the Transactions is to be suspended or stopped.
9. Prepare for publication the List of Members of the Society.

DUTIES OF LIBRARIAN.

ART. XIV. The Librarian shall :—

1. Take charge of the Society's Library and stock of Transactions, keep its books and periodicals in order,

catalogue all additions to the Library, and superintend the binding and preservation of the books;

2. Carry out the Regulations of the Council for the use and lending of the Society's books; ?
3. Send copies of the Transactions to all Honorary Members, to all Ordinary Members not in arrears for dues according to the list furnished by the Treasurer, and to all Societies and Journals, the names of which are on the list of Exchanges;
4. Arrange with booksellers and others for the sale of the Transactions as directed by the Council, send the required number of each issue to the appointed agents, and keep a record of all such business.
6. Draw up List of Exchanges of Journals and of additions to the Library for insertion in the Council's Annual Report;
7. Make additions to the Library as instructed by the Council;
8. Present to the Council at its November Meeting a statement of the stock of Transactions possessed by the Society;
9. Act on the Publication Committee;
10. Attend every Council Meeting and report on Library matters, or if absent, send to the Corresponding Secretary a statement of any matter of immediate importance.

LIBRARY AND MEETING ROOM.

- ART. XV. The Society's Rooms and Library shall be in Tsukiji Tōkiō, to which may be addressed all letters and parcels not sent to the private address of the Corresponding Secretary, Treasurer, or Librarian.
- ART. XVI. The Library shall be open to Members for consultation during the day, the keys of the book-cases being in the possession of the Librarian or other Members of Council resident in the neighbourhood: and books may be borrowed on applying to the Librarian.

SALE OF TRANSACTIONS.

- ART. XVII. A Member may obtain at half-price for his own use copies of any Part of the Transactions.

ART. XVIII. The Transactions shall be on sale by Agents approved of by the Council and shall be supplied to these Agents at discount prices fixed by the Council.

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